THE PEERLESS.

BY

W. O. PERKINS, Mus. Doc.

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MUSICAL NOTATION.

CHAPTER I.

TO THE TEACHER.

It is impossible to write a treatise on Musical Notation that shall meet the wants of all classes in different stages of progress. Much must be left to the teacher, who will find in any class ample opportunity to test his knowledge of the subject, and his skill in presenting it.

In the early stages of instruction the book should serve as a guide to the teacher rather than as a text book for the pupil.

Should there not be found in this work a sufficient number of practical exercises of the degree of difficulty required for any particular class, the teacher can write such as are required if a black-board is at hand.

No amount of theory, but practice, makes a singer; consequently only as much *theory* as is necessary to make the *practice* intelligible is of use to a singing class. Therefore the most of the time should be spent in singing.

The great secret of success in a singing class is—*WORK*. Keep the pupils constantly occupied and there will be no disorder or lack of interest.

The teacher should be so familiar with his subject that he can give oral instruction in any department of the work, at any time. No teacher should enter a class-room half prepared for the lesson. It should be at the "tongue's end," so that there may be no hesitation, no mistakes, and no necessity for reference to books to refresh the teacher's memory.

Do not make long speeches or tedious remarks. Use a few well-chosen words in the introduction of a subject, and then make the explanations brief and to the point.

Constant repetition is necessary to insure success. "When a thing is well done, 'tis twice done." Review definitions and vocal exercises till they are thoroughly mastered.

A subject should be presented verbally, when practical to do so, (the thing before the sign,) before the black-board or book is referred to. For example, in teaching either of the scales make no use of written or printed characters till it is quite familiar to the ear.

Each teacher will be able to find out a way to accomplish the desired object after careful thought and a little experience; but in presenting the first subject, the scale, it is suggested to proceed somewhat after the following manner. Let the teacher sing a tone at any convenient pitch, to the syllable La, and ask the pupils to imitate.

Then two tones, (as ONE and TWO of the Major scale,) then three, and so on until there are as many in the order of the scale, as the teacher may think best, or until the eight are completed.

Afterwards apply the names of the tones, as ONE, TWO, THREE, &c., and the syllables, Do, Re, Mi, &c.

After the introduction of the Staff it is well to practice the scale and other exercises by letter.

The teacher should rigidly insist upon the exact measurement of tones by the pupils, by beating time with the hand in all stages of progress. In this way only can the proper appreciation of Time and Measure be rapidly and accurately developed and acquired. In singing words much attention should be given to the rhythmical accent as an important means of expression, especially in lively glees, and all pieces of a declamatory or speaking style.

More attention than usual should be given to the pronunciation and articulation of the words. To be unable to sing the English language intelligibly shows a pitiable want of cultivation, and is inexcusable.

The explanation of Intervals and Transposition may be made at such time in the course of study as in the judgment of the teacher will best meet the wants of the class. If the class is mostly made up of advanced pupils the regular course laid down in this work may be followed; but if the class is mostly beginners, exercises in the different intervals and reading in the various keys may be practiced before any theoretical explanations are made.

In the explanation of Intervals appeal first to the ear, and then, by reference to the book or black-board, to the eye. The intervals should be practiced till they can be readily sung by calling for them by name.

CHAPTER II.

THE SCALE.

The Scale is a series of eight Tones arranged in a prescribed order

DIAGRAM OF THE SCALE.

8.....Do
7.....Si
6.....La
5.....Sol
4.....Fa
3.....Mi
2.....Re
1.....Do

THE STAFF.

The pitch of tones is represented upon what is called the Staff.

The Staff consists of five parallel horizontal lines and the spaces between the lines. Each line and space is called a Degree, making nine degrees, which are numbered from the lowest upward.

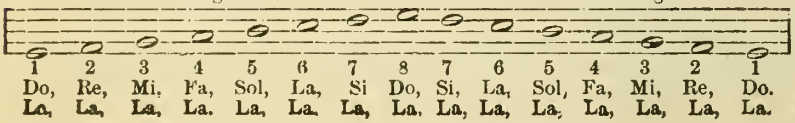
If more degrees are needed, short lines are added above or below the staff, thus:

THE STAFF ILLUSTRATED.

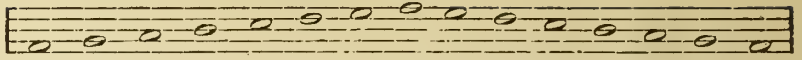
In representing the Scale upon the staff, as many degrees will be used, consecutively, as there are tones in the Scale; viz: eight.

PRACTICAL EXAMPLES.

The Scale commencing upon the first line.



The scale commencing upon the first space.



1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
La, La, La, La, La, La, La, La, La, La, La, La, La, La, La.
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.

It will be observed that ONE of the Scale may be represented upon any Degree of the Staff, while the other tones must follow in regular order; also, that notes written upon lower degrees represent lower tones, and notes written upon higher degrees represent higher tones.

CHAPTER III.

LETTERS. CLEFS. ABSOLUTE PITCH.

The Degrees of the Staff are named from the first seven letters of the alphabet: —A, B, C, D, E, F, G. *

These are the LITERAL names of the Degrees of the staff.

Characters called Clefs are placed upon the Staff to determine the literal name of each degree.

Then, notes written upon the staff have absolute or *positive* pitch.

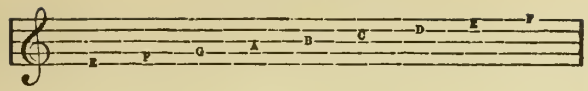
NOTE. Without the clef, pitch is only *comparative*.

There are three Clefs in common use, viz: the G or Treble Clef: 𝄞 which fixes the literal name of each degree as follows;

---

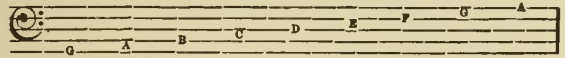
* It is taught by some that the names of the degrees of the Staff are 1st, 2d, 3d, and so on, or 1st line, 2d line, 1st space, 2d space, &c, and that, upon the application of the Clef, the degrees represent pitches whose name are A, B, C, &c. This is strictly true, but it is carrying metaphysical hair-splitting a little too far for the idioms of our language in a popularized science. The *general* names of the degrees of the Staff are as given in Chap. II; but upon the application of the Clef the *specific* or *literal* names are A, B, C, &c. The literal name includes the pitch which the letter represents and the degree of the Staff, just as the name door includes the aperture and the piece of furniture that fills it.

G or Treble Clef.



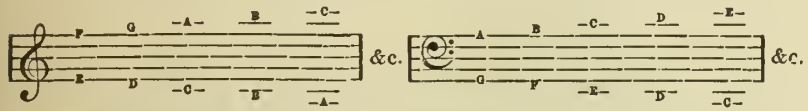
And the F or Bass Clef: 𝄢 which fixes the literal name of each degree, as follows:

F or Bass Clef.



Note.—These literal names must be committed to memory.

Lines and spaces above or below the Staff are named in the same order, thus:



The Tenor Clef: 𝄡 which is adopted in this work to assist the Tenor in more readily finding his part, fixes the letters In the same position as the Treble or G clef.

CHAPTER IV.

NOTES AND RESTS.

Notes represent tones; rests indicate silence.
It will be readily understood that

A Whole note 𝅝 is equal in value to

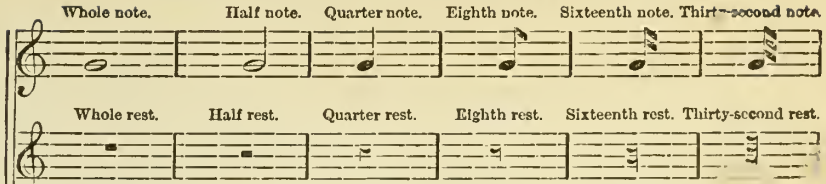
two Half notes 𝅗𝅥 𝅗𝅥

or four Quarters ♩ ♩ ♩ ♩

or eight Eighths ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

or sixteen Sixteenths 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

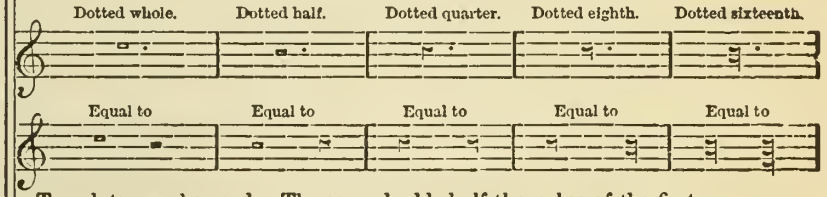
Notes and Rests of the same Name and Value.



A dot after a Note or Rest, adds one half to the value of the Note or Rest.

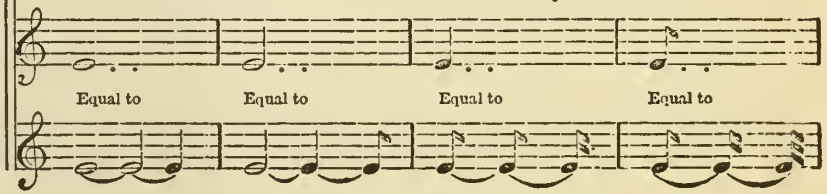
Dotted Notes and their Equivalents,

Dotted Rests and their Equivalents.

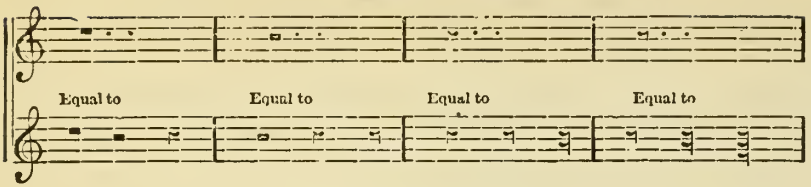


Two dots may be used. The second adds half the value of the first.

Double dotted notes and their Equivalents.



DOUBLE DOTTED RESTS AND THEIR EQUIVALENTS.



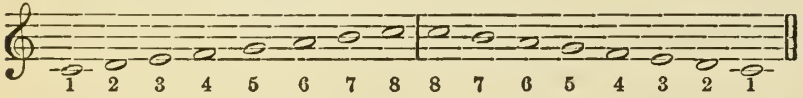
CHAPTER V.

MEASURE, RHYTHM, TIME.

In the performance of music some tones are given louder, or with more force than others. This is called ACCENT or RHYTHM.

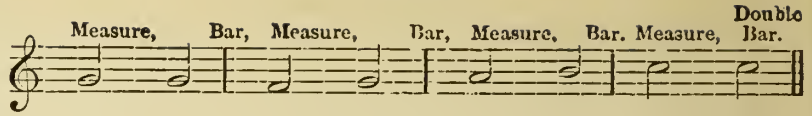
NOTE—In music, Rhythm is the accentuation of tones, while in poetry it is the accentuation of syllables, usually in a regular order.

In the following Scale exercise there is no Rhythm or accent indicated, but each tone is to be sung with equal force.



To indicate the accent, and for convenience, music is divided into sections called MEASURES, by the use of lines drawn vertically across the staff, called BARS.

EXAMPLE.



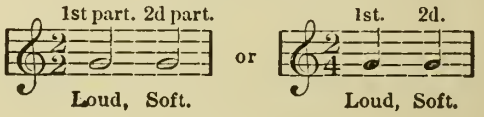
A measure is a rhythmical division of music, or of time passed over in silence.

There are several kinds and varieties of Measure, which are indicated by the use of figures in the form of a fraction, placed at the beginning of a piece of music.

The upper figure indicates the number of parts into which the Measure is divided, or the *kind of measure;* and the lower figure the kind of Notes, or their equivalents, required to fill the Measure.

EXAMPLES.

Double Measure illustrated,—the accent occurs on the first part.



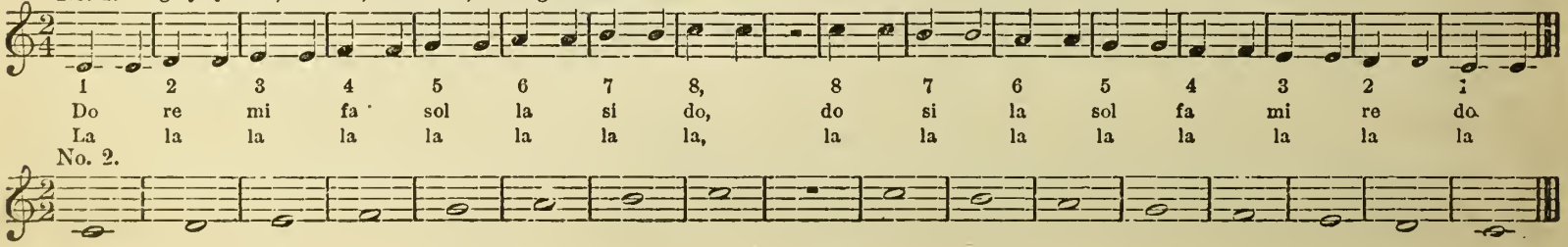
BEATING TIME.

The parts of the measure are usually indicated by motions of the hand, called BEATING TIME.

In DOUBLE MEASURE the motions of the hand, or BEATS, are DOWN and UP. The down beat (or count ONE) is the first part of every measure.

PRACTICAL EXERCISES.

No. 1. Sing by syllable, number, and letter, beating the time.



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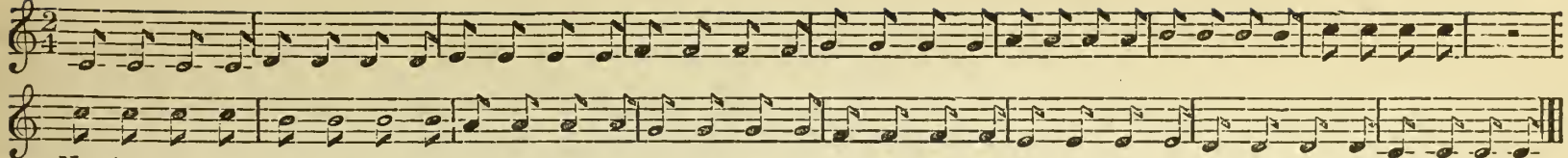

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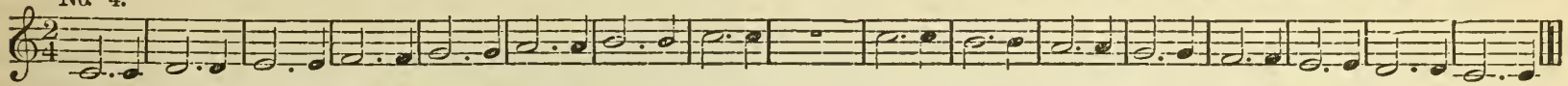
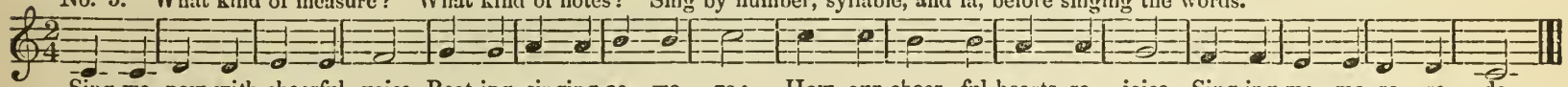


TIME.—Time in music is the duration of tones, and includes the intervals of silence, (Rests,) which may occur between tones. It also refers to the movement, as fast or slow.

Italian words are used to indicate the different kinds of time or movement, as: *Adagio, Largo, Lento,* (very slow;) *Andante, Andantino,* (slow;) *Moderato,* (moderate,) *Allegro,* (fast:) *Presto, Vivace,* (very fast;) &c. If no time is indicated, it will in all cases be *ad libitum.* If words are sung, their character will usually suggest the time.

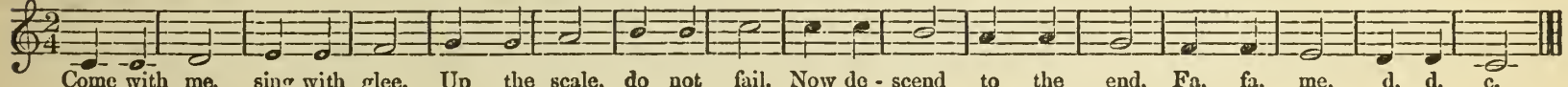
The following exercises, in the different kinds of measure and time, should be sung until they are thoroughly understood and readily performed.

No. 5. What kind of measure? What kind of notes? Sing by number, syllable, and la, before singing the words.



Sing we now with cheerful voice, Beat-ing, singing as we go: How our cheer-ful hearts re-joice, Sing-ing me, me, re, re, do.

No. 6.

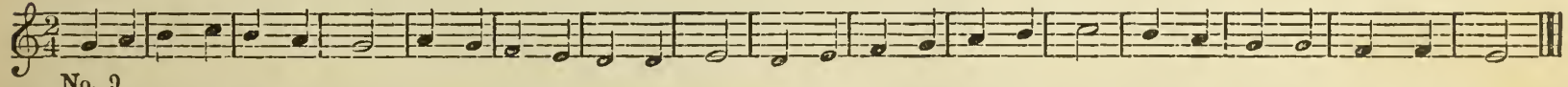


Come with me, sing with glee, Up the scale, do not fail. Now de-scend to the end, Fa, fa, me, d, d, c.

No. 7.

Now be-gin with *num-ber three,* Down we go to let-ter D, Keep-ing time as up we go, And de-scend to C be-low.

No. 8.



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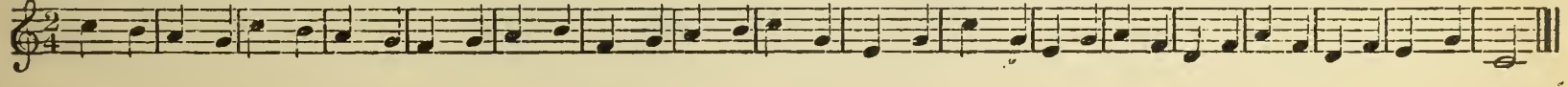

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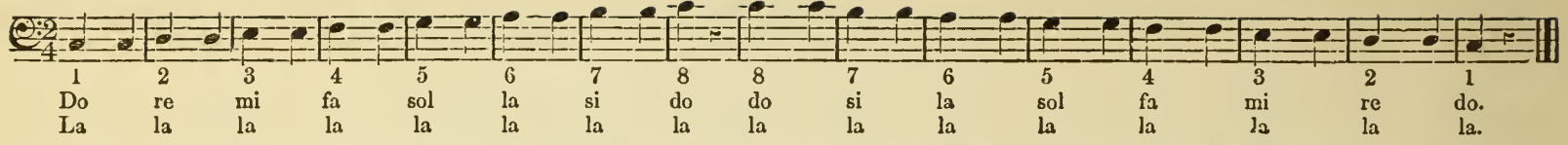


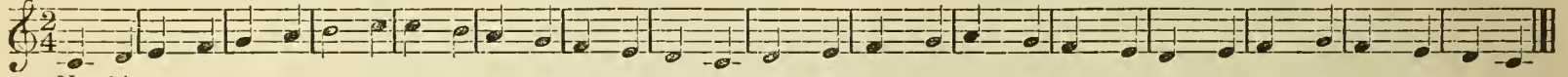
No. 11.

(Ladies.)

No. 12.

(Gentlemen.)

No. 13.



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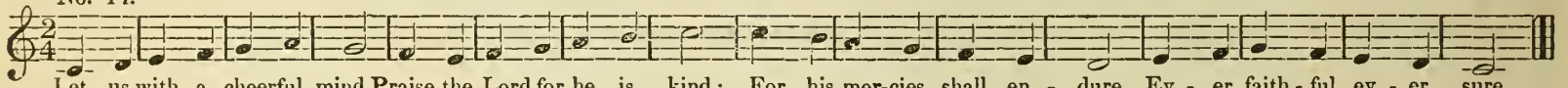

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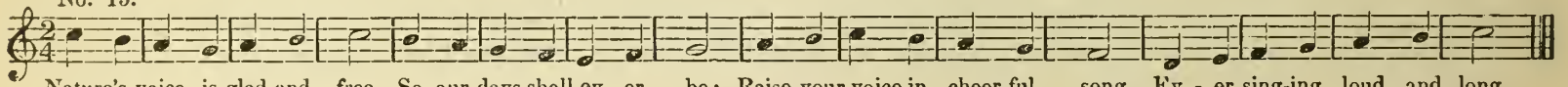

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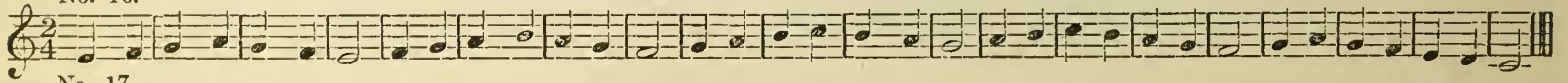

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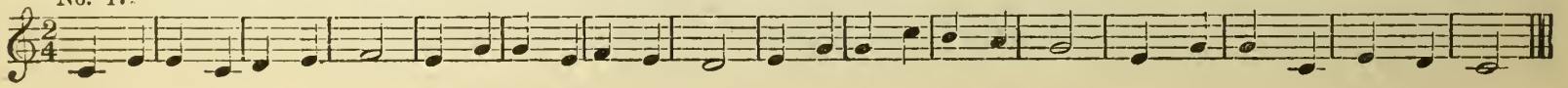

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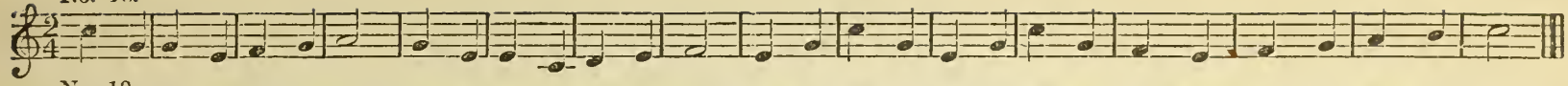

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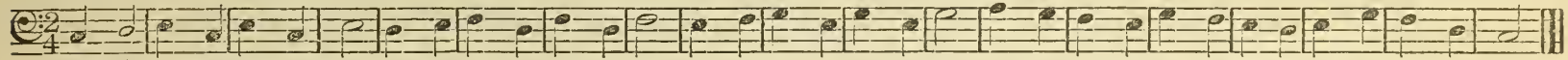
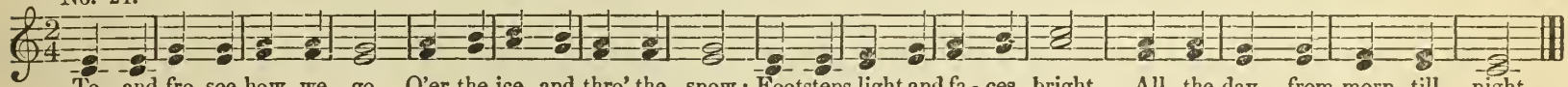


No. 20.

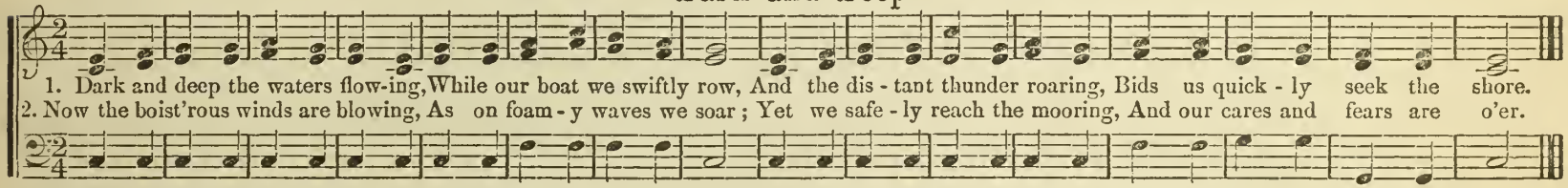
No. 21.



To and fro see how we go, O'er the ice and thro' the snow; Footsteps light and fa - ces bright, All the day from morn till night.

No. 22.

Dark and Deep.



1. Dark and deep the waters flow-ing, While our boat we swiftly row, And the dis - tant thunder roaring, Bids us quick - ly seek the shore.
2. Now the boist'rous winds are blowing, As on foam - y waves we soar; Yet we safe - ly reach the mooring, And our cares and fears are o'er.

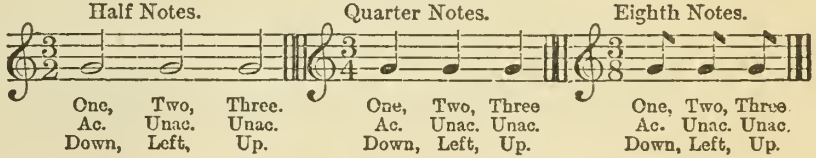
TRIPLE MEASURE has three parts, beats, or counts, accented on the first.

It is indicated by the figure 3.

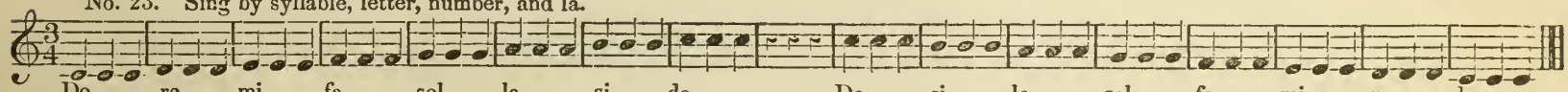
The motions of the hand [beats] are *down, left, up.*

The unit, or beat note, may be a Half, Quarter, or an Eighth.

EXAMPLES.

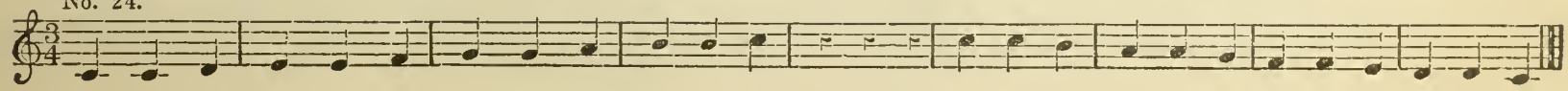


No. 23. Sing by syllable, letter, number, and la.



Do . re mi fa sol la si do. Do si la sol fa mi re do.

No. 24.



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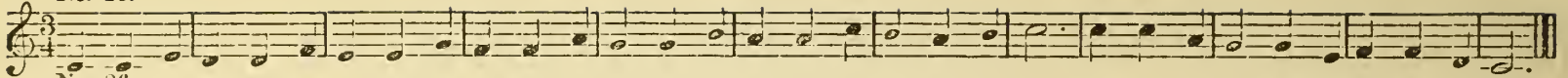

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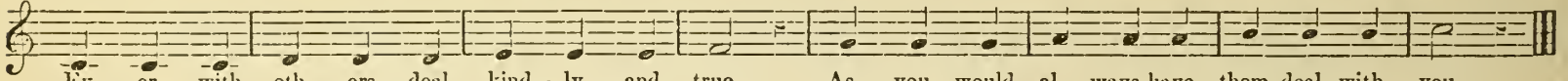

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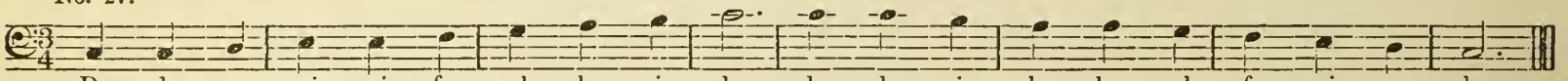

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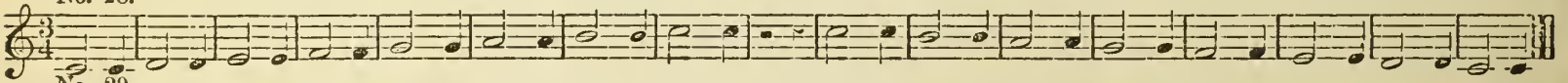

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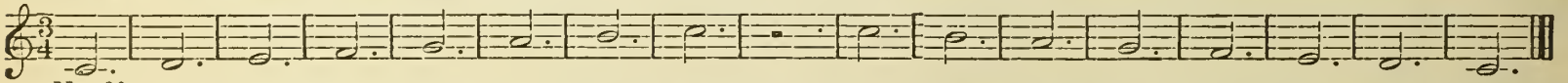

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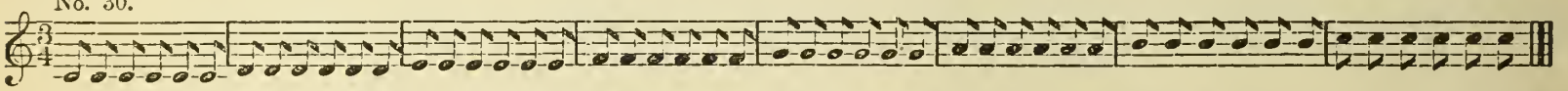

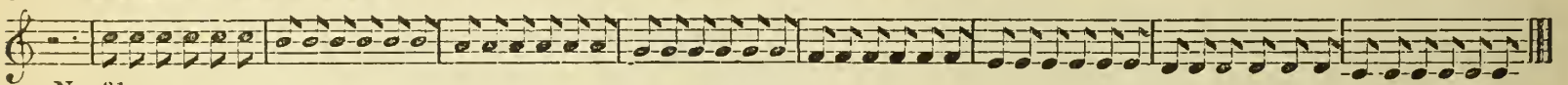

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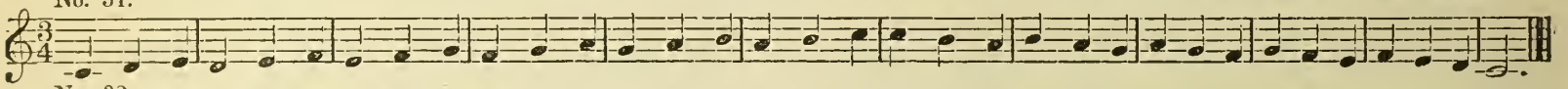

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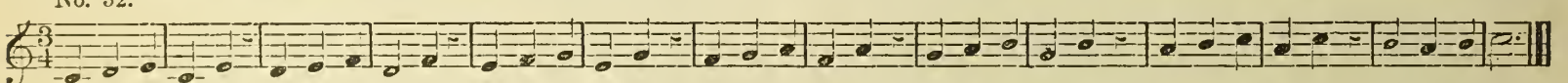

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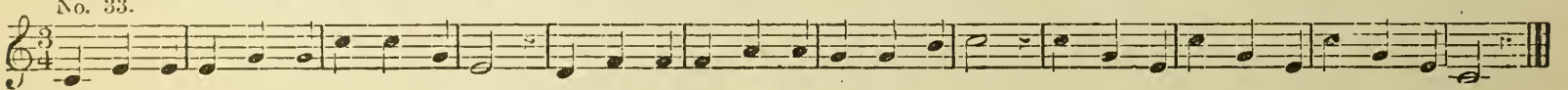
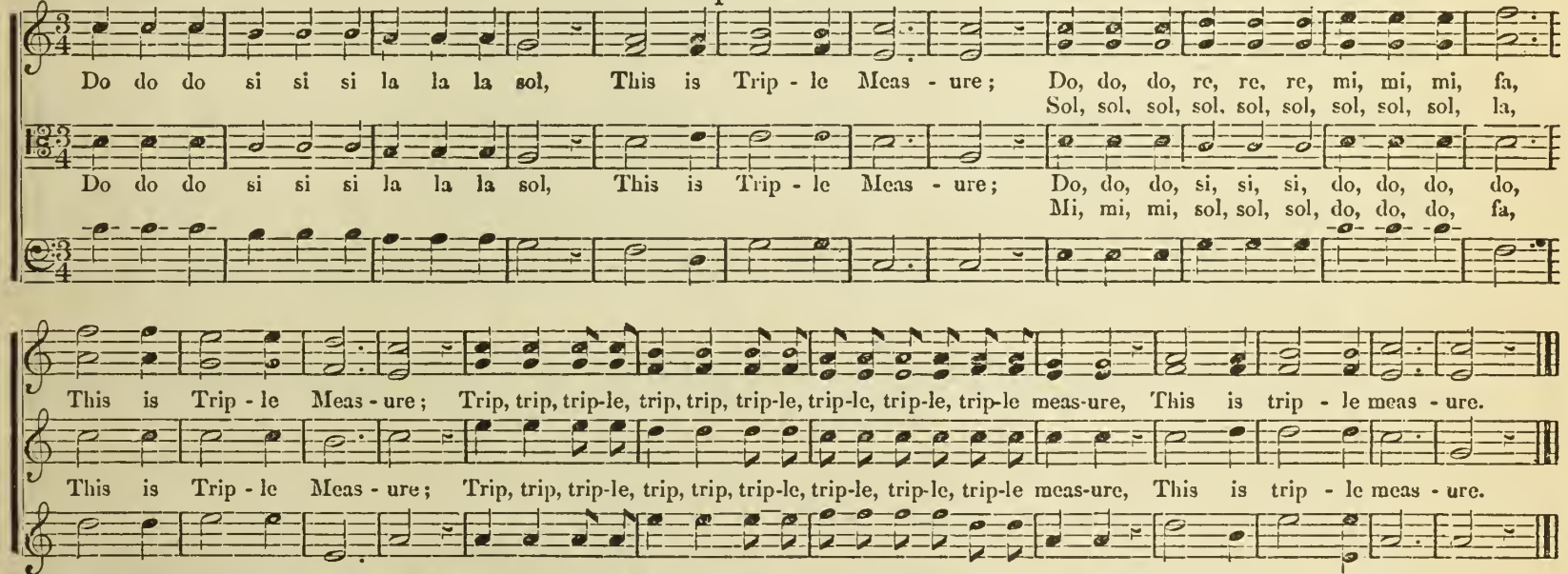


No. 34. A piece of music may commence on any part of the measure.

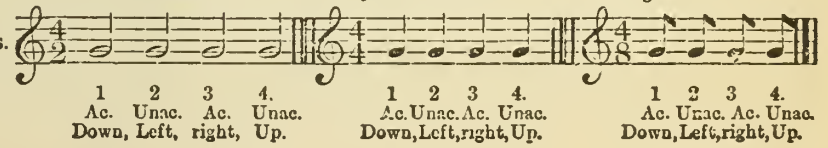
1. In May - day, in May - day The sweet flow'-rets bloom; Come forth to the wood-lands, This May-morn - ing, come.
2. In May - day, in May - day The birds sweet-ly sing, And war - ble their prais - es In bright flow' - ly spring.

No. 35.

Triple Measure.


Do do do si si si la la la sol, This is Trip - le Meas - ure; Do, do, do, re, re, re, mi, mi, mi, fa,
Sol, sol, sol, sol, sol, sol, sol, sol, sol, la,
Do do do si si si la la la sol, This is Trip - le Meas - ure; Do, do, do, si, si, si, do, do, do, do,
Mi, mi, mi, sol, sol, sol, do, do, do, fa,
This is Trip - le Meas - ure; Trip, trip, trip-le, trip, trip, trip-le, trip-le, trip-le, trip-le meas-ure, This is trip - le meas - ure.
This is Trip - le Meas - ure; Trip, trip, trip-le, trip, trip, trip-le, trip-le, trip-le, trip-le meas-ure, This is trip - le meas - ure.

QUADRUPLE MEASURE has four parts, accented on the first and third. It is indicated by the figure 4.



No. 36.

No. 37.

No. 38. Dotted Notes.

* A whole rest is sufficient to fill any measure.

No. 39. Quarter Rests.

No. 40.

No. 41.

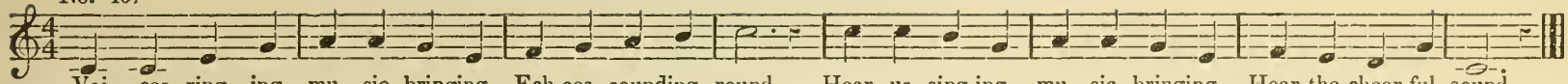
No. 42.

No. 43.

No. 44.

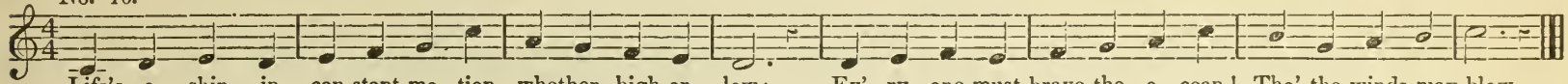
Join we all the glad re - frain, All with cheer - ful voice; Sing a - loud the mer - ry strain, While we all re - joice.

No. 45.



Voi - ces ring - ing, mu - sic bringing, Ech-oes sounding round, Hear us sing-ing, mu - sic bringing, Hear the cheer-ful sound.

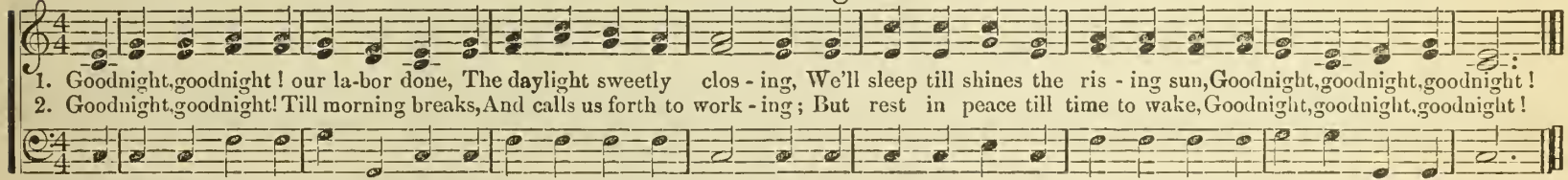
No. 46.



Life's a ship in con-stant mo - tion, whether high or low; Ev' - ry one must brave the o - cean! Tho' the winds may blow.

No. 47.

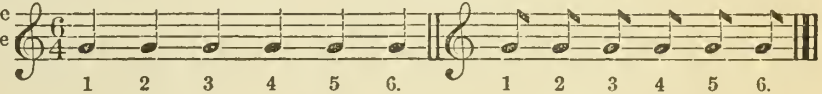
Good Night.



1. Goodnight, goodnight! our la-bor done, The daylight sweetly clos - ing, We'll sleep till shines the ris - ing sun, Goodnight, goodnight, goodnight!
2. Goodnight, goodnight! Till morning breaks, And calls us forth to work - ing; But rest in peace till time to wake, Goodnight, goodnight, goodnight!

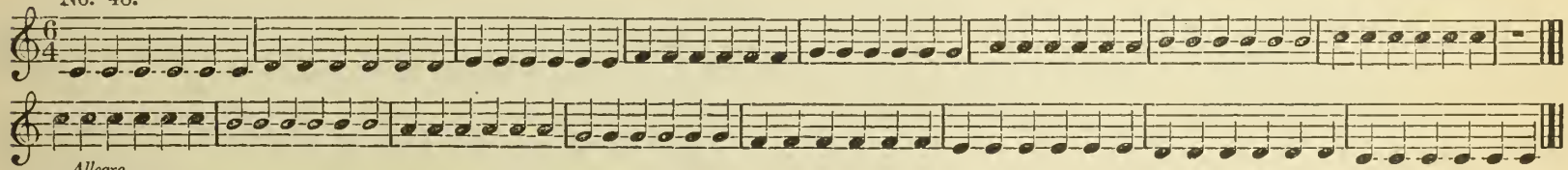
SEXTUPLE MEASURE has six parts, accented on the first and fourth. It is indicated by the figure 6. When the time is slow, the *beats* may be, two *down*, one *left*, one *right*, and two *up*; or two measures of TRIPLE MEASURE. When the time is fast, it is better to beat two beats in a measure, *down* and *up*.

EXAMPLES.



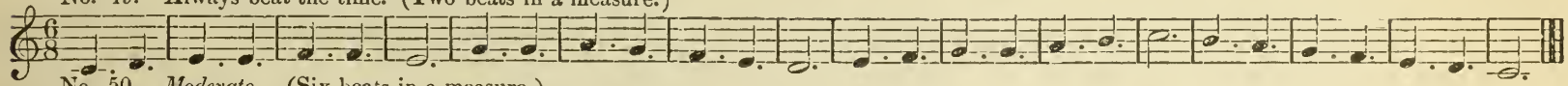
1 2 3 4 5 6. 1 2 3 4 5 6.
Ac. Unac. Unac. Ac. Unac. Unac. Ac. Unac. Unac. Ac. Unac. Unac.

No. 48.

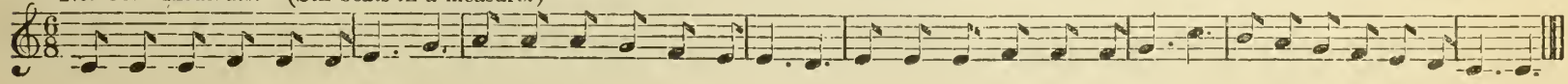


Allegro.

No. 49. Always beat the time. (Two beats in a measure.)



No. 50. *Moderato.* (Six beats in a measure.)



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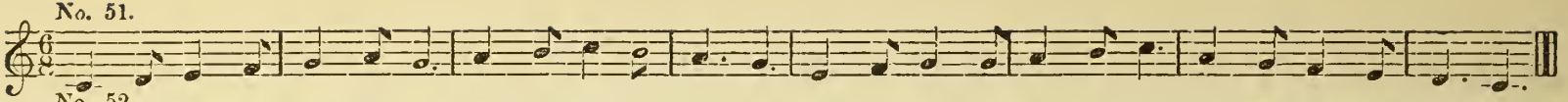

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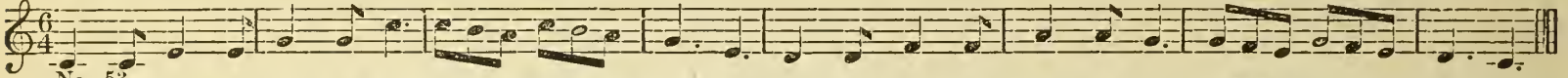

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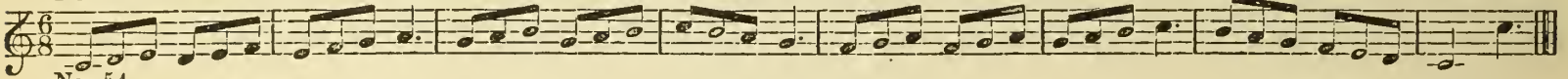

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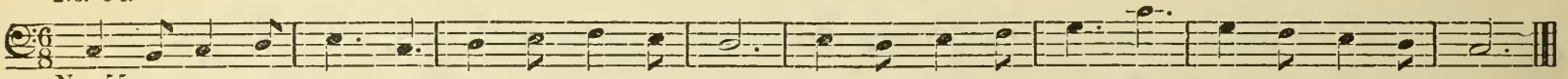

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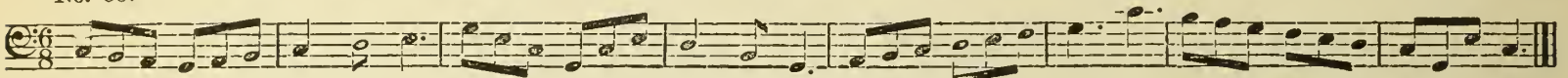
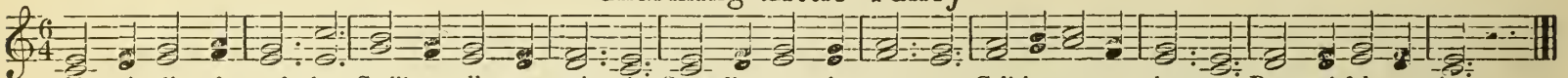


No. 56.

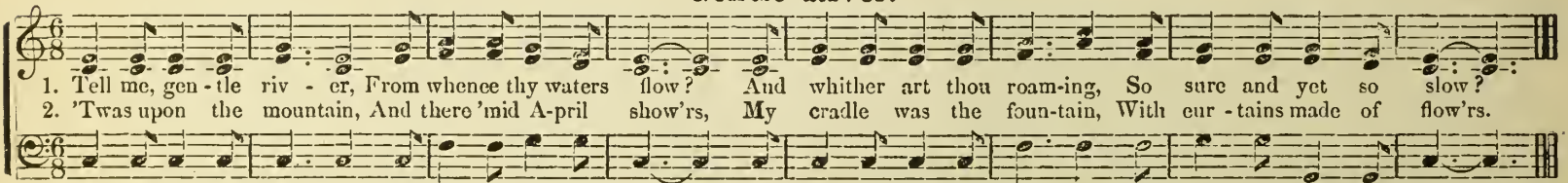
Charming Little Valley.



1. Charming lit - tle val - ley, Smiling all so gai - ly, Spreading out thy treasures, Call-ing us to pleasures, Beau - ti-ful art thou.
2. Skies are bright a - bove thee, Peace and qui - et love thee; In thy fragrant bow-ers, Twining wreaths of flowers, There we love to dwell.

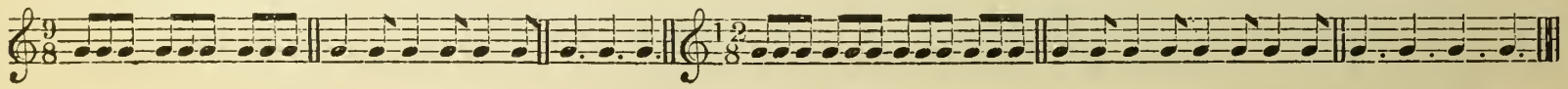
No. 57.

Gentle River.



1. Tell me, gen - tle riv - er, From whence thy waters flow? And whither art thou roam-ing, So sure and yet so slow?
2. 'Twas upon the mountain, And there 'mid A-pril show'rs, My cradle was the foun-tain, With cur - tains made of flow'rs.

Sextuple Measure is sometimes called compound measure, compounded or made up of two measures of Triple Measure. There are other compound measures, as Nine-eight and Twelve-eight, thus:

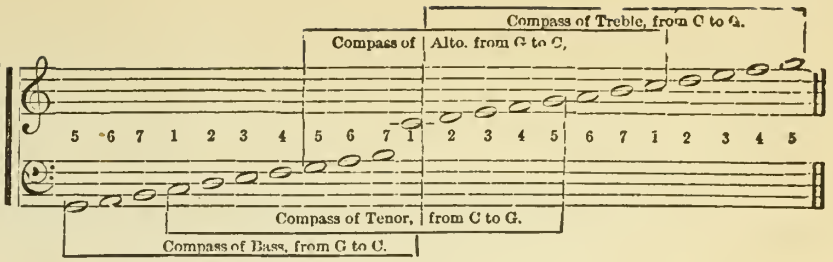


CHAPTER VI.

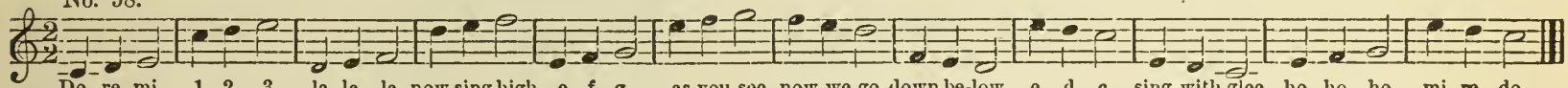
EXTENSION OF THE SCALE, CLASSIFICATION OF VOICES, EXPRESSION, &c.

When tones higher than eight are sung, eight is to be regarded as one; and when tones lower than one are sung, one is to be regarded as eight.

The compass or pitch of voices is classified as follows: Low male voices, Bass; high male voices, Tenor; low female voices, Alto; high female voices, Treble or Soprano.

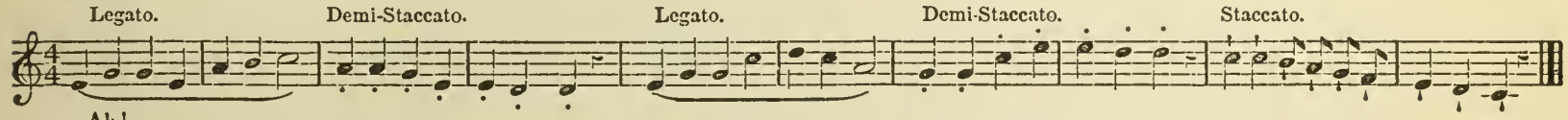

Compass of Treble, from C to G.
Compass of Alto, from G to C.
5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5
Compass of Tenor, from C to G.
Compass of Bass, from G to C.

No. 58.



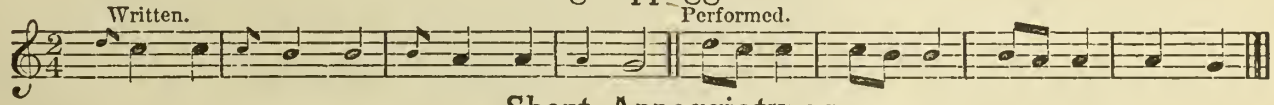
A LEGATO, or connected style is often indicated by a curved line. DOTS placed over or under notes indicate a somewhat detached style of performance, called DEMI-STACCATO, or HALF STACCATO. Points denote a very detached, or abrupt style, called STACCATO.

No. 59.

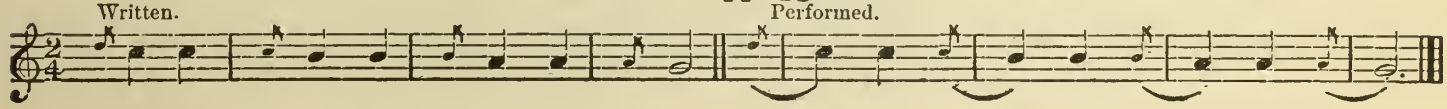


For giving grace or embellishment to the melody, tones are frequently introduced which are foreign to the harmony. Such tones are called **APPOGGIATURAS** or FORE NOTES when they precede the principal tones, and PASSING NOTES when they follow the principal tones.

Long Appoggiaturas.

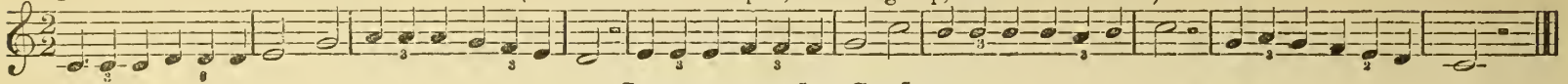


Short Appoggiaturas.



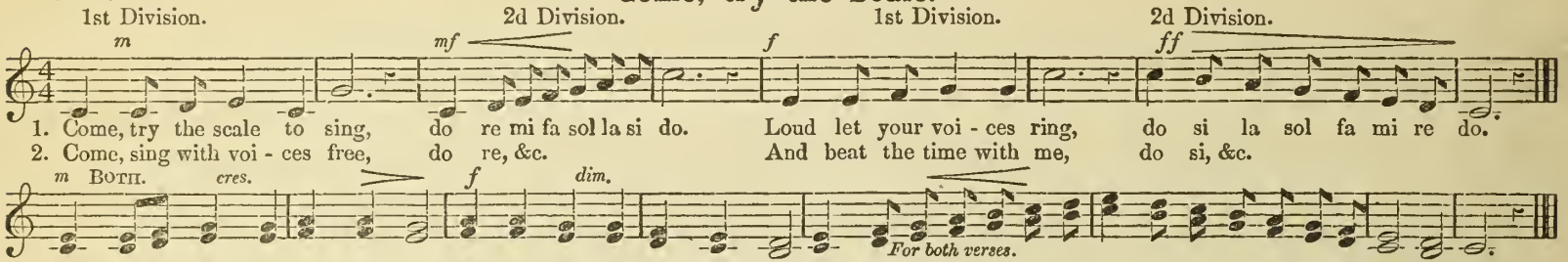
When three notes are performed in the usual time of two of the same kind, they are called a TRIPLET, usually indicated by the figure 3 placed over or under the notes. Five notes performed in the time of four, are called a QUINTOLET; six, a SEXTOLET; seven, a SEPTOLET.

No. 60. What kind of measure? (The first note of a triplet, or other group, should be accented.)



No. 61.

Come, try the Scale.


1st Division.
2d Division.
1st Division.
2d Division.
m
mf
f
ff
1. Come, try the scale to sing, do re mi fa sol la si do. Loud let your voi - ces ring, do si la sol fa mi re do.
2. Come, sing with voi - ces free, do re, &c. And beat the time with me, do si, &c.
m BOTH.
cres.
f
dim.
For both verses.
Let us sing with o - pen sound, With our voices full and round, mi fa sol la si do re mi re do si la sol fa mi re do.
First as - cend in ac - cents true, Then descend in or - der too, do re mi fa sol la si do si la sol fa mi re do si do.

The following words, or their abbreviations and signs, indicate different degrees of force. *Pianissimo*, or *pp*, very soft. *Piano* or *p*, soft. *Mezzo Piano*, or *mp*, Middling soft. *Mezzo* or *m*, Medium. *Mezzo forte* or *mf*, middling loud. *Forte* or *f*, loud. *Fortissimo* or *ff*, very loud. *Crescendo*, *Cres.*, or < commence soft and increase gradually. *Diminuendo*, *Dim.*, or >, commence loud, and diminish gradually. SWELL, <> increase and diminish. *Sforzando*, or *sfz.*, *Forzando* or *fz.*, ≺, ∧, ∨, explosive,—strong accent. *Dolce*, soft, and with delicate expression. *Rallentando*, *Rall.*, *Ritard* or *Rit.*, signify slower and slower, gradually. *Ad lib.*, signifies, at the pleasure of the performer. *A Tempo*, in the original time.

A hold (𝄐) denotes the prolongation of the time of the note or rest, at pleasure.

CHAPTER VII.

INTERVALS. CHORDS.

The difference in Pitch between any two tones, as from 1 to 2, 2 to 3, 3 to 5, &c., is called an INTERVAL.

The Interval between two consecutive tones of the Scale is called a SECOND, as from 1 to 2, 4 to 5, 7 to 8, &c.

NOTE.—INTERVAL is a general term, while SECOND is specific.

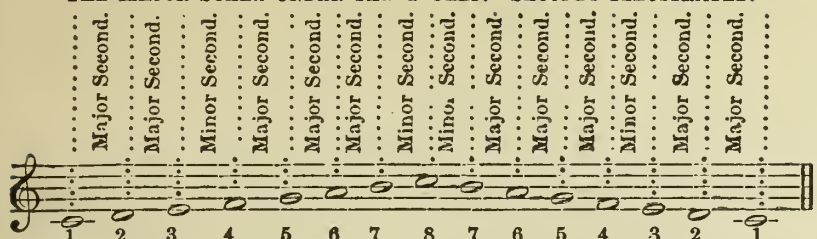
Some of the seconds are large and some small. The large Seconds are called MAJOR, and the small ones MINOR.

The Minor Seconds occur betwen 3 and 4, and 7 and 8, in the Major Scale, (the Scale which has thus far been sung) and the remaining five are Major.

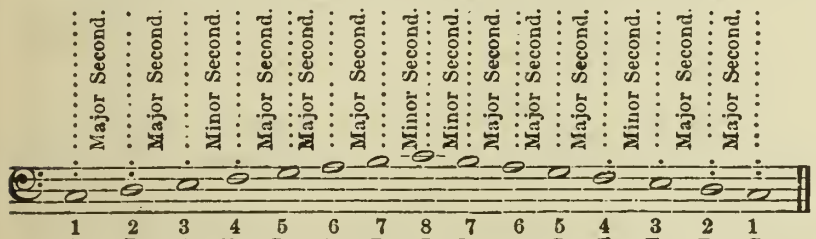
A Major Second is sometimes called a Step and a Minor Second a Half-Step.

A MINOR SECOND is equal to a half-step.
A MAJOR SECOND is equal to one step, or two half-steps.
A MINOR THIRD is equal to one step and one half-step, or three half steps.
A MAJOR THIRD is equal to two steps, or four half-steps.
A PERFECT FOURTH is equal to two steps and one half-step, or five half-steps.
An AUGMENTED FOURTH is equal to three steps or six half-steps.
A DIMINISHED FIFTH is equal to two steps and two half-steps, or six half-steps.
A PERFECT FIFTH is equal to three steps and one half-step, or seven half-steps.
A MINOR SIXTH is equal to three steps and two half-steps, or eight half-steps.
A MAJOR SIXTH is equal to four steps and one half-step, or nine half-steps.
A MINOR SEVENTH is equal to four steps and two half-steps, or ten half-steps.
A MAJOR SEVENTH is equal to five steps and one half-step, or eleven half-steps.
An OCTAVE is equal to five steps and two half-steps, or twelve half steps.

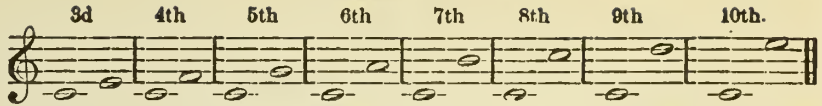
THE MAJOR SCALE UNDER THE G CLEF. SECONDS ILLUSTRATED.


Major Second. Major Second. Minor Second. Major Second. Major Second. Major Second. Minor Second. Minor Second. Major Second. Major Second. Major Second. Minor Second. Major Second. Major Second.
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
C D E F G A B C B A G F E D C
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.

THE MAJOR SCALE UNDER THE F CLEF. SECONDS ILLUSTRATED.


Major Second. Major Second. Minor Second. Major Second. Major Second. Major Second. Minor Second. Minor Second. Major Second. Major Second. Major Second. Minor Second. Major Second. Major Second.
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
C D E F G A B C B A G F E D C
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.

OTHER INTERVALS.



When an exercise commences upon C for ONE of the Scale, it is said to be in the KEY OF C. If D is taken for ONE, it is in the KEY OF D and so on. Therefore a piece of music is in the key of that letter which is taken as ONE.

CHORDS.

Two or more tones heard at the same time, form a CHORD, and a succession of chords constitutes harmony.

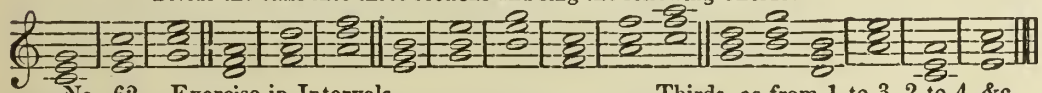
The tones 1, 3 and 5 form what is called the Common Chord.

In harmony, the notes that are to be sung together are written over or under each other, on separate staves, or on the same staff.

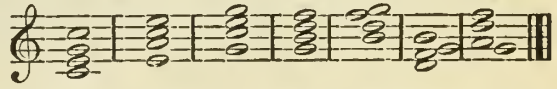
Let the two sections of the school sing the following chords:

First section sing				Second section sing			
"	"	"	3,	"	"	"	5.
"	"	"	3,	"	"	"	8.
"	"	"	5,	"	"	"	3.
"	"	"	8,	"	"	"	3.
"	"	"	4,	"	"	"	2.
"	"	"	3,	"	"	"	1.

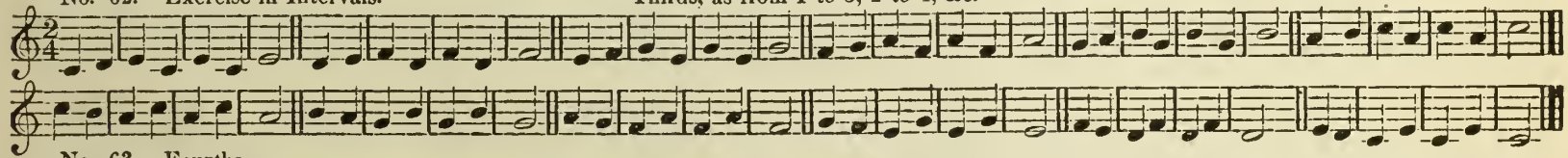
Divide the class into three sections and sing the following Chords:



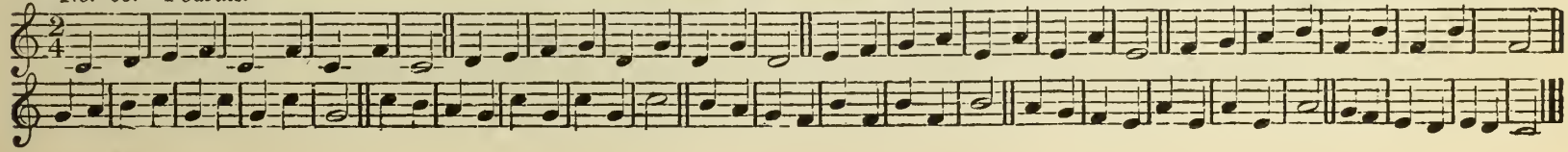
Divide the class into four sections and sing the following:



No. 62. Exercise in Intervals. Thirds, as from 1 to 3, 2 to 4, &c.

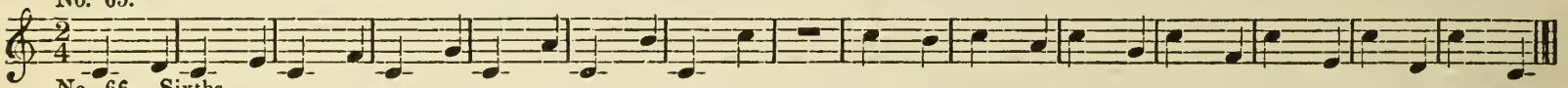


No. 63. Fourths.

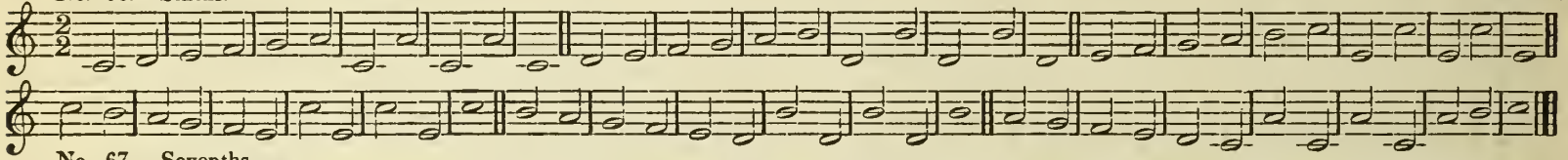


No. 64. Fifths. With clef?

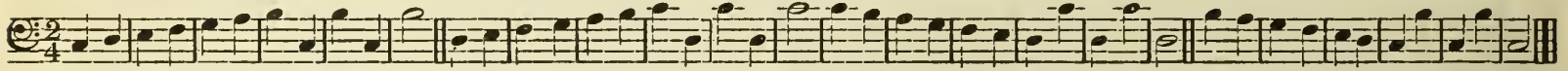
No. 65.



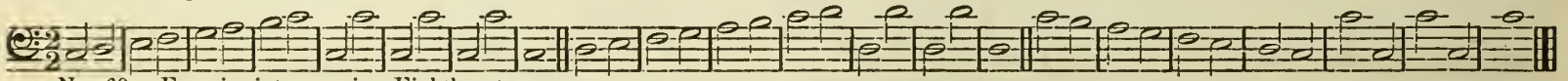
No. 66. Sixths.



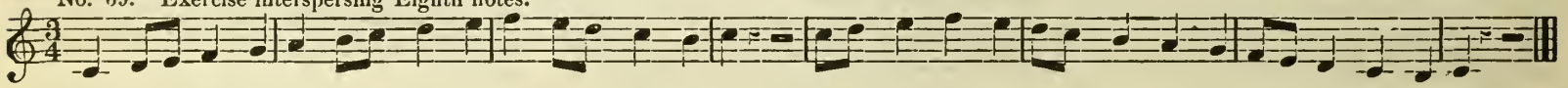
No. 67. Sevenths.



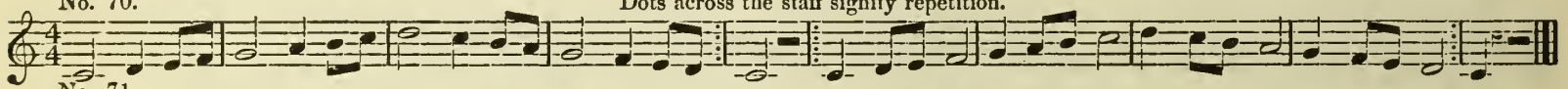
No. 68. Eighths or Octaves.



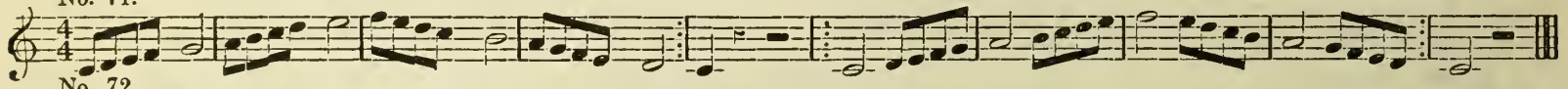
No. 69. Exercise interspersing Eighth notes.



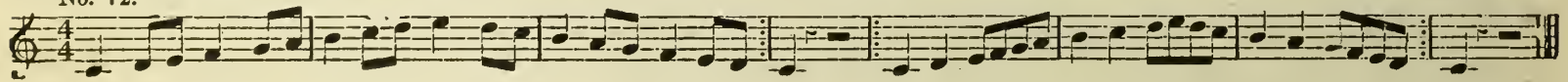
No. 70. Dots across the staff signify repetition.



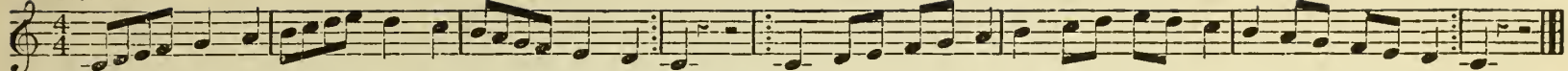
No. 71.



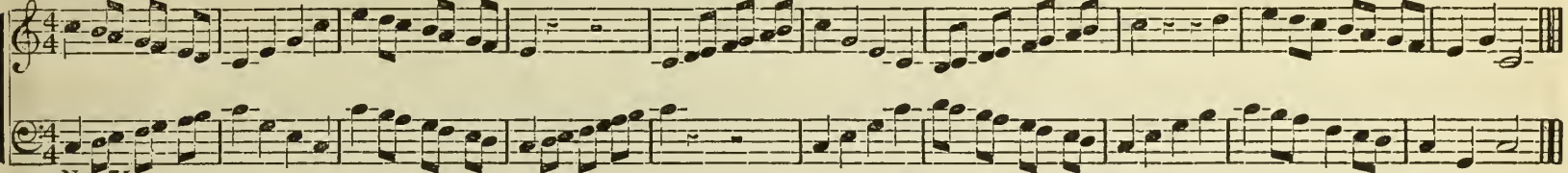
No. 72.



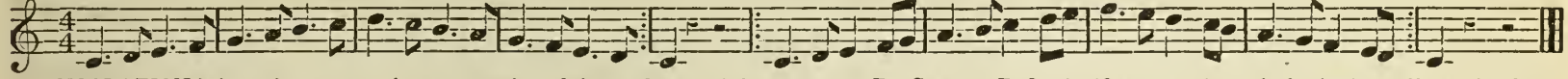
No. 73.



No. 74.

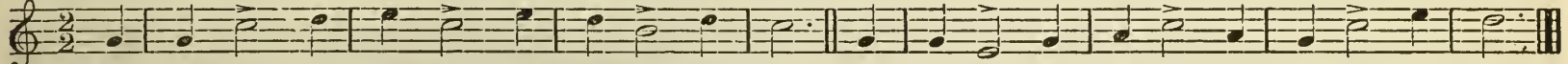


No. 75.



SYNCOPATION is irregular accent—the accentuation of the weak part of the measure. DA CAPO, or D. C., signifies repeat from the beginning. FINE, the close.

No. 76. FINE. *D.C.*



DAL SEGNO, or D.S., signifies repeat to the sign (𝄋), and end at the word FINE.

CHAPTER VIII.

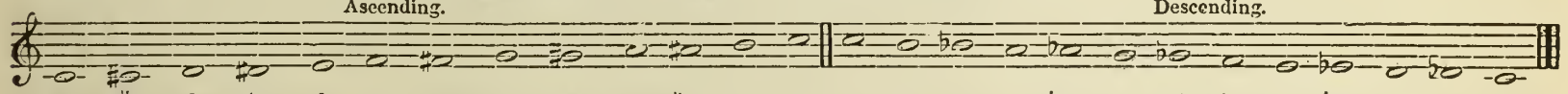
CHROMATIC SCALE AND INTERVALS.

Between those tones of the Scale which form the interval of a Major Second, an intermediate tone may be introduced, as between 1 and 2, 4 and 5. No tone can occur between 3 and 4, or 7 and 8, the Minor Second being the smallest practical interval.

The Chromatic Scale is composed of thirteen tones. A *Chromatic Interval* implies a difference of pitch between two notes written upon the same degree of the staff. As there are no more degrees than have already been used, the intermediate tones must be represented upon the same by prefixing a SHARP (♯) or NATURAL (♮) in ascending, and a FLAT (♭) or NATURAL (♮) in descending. The intermediate tone is named from the tone of the Scale which precedes it, with the word Sharp or Flat prefixed: as, SHARP ONE, SHARP TWO, &c., ascending; FLAT SEVEN, FLAT SIX, &c., descending.

CHROMATIC SCALE, NAMES, LETTERS, AND SYLLABLES.

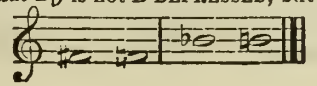
Ascending. Descending.



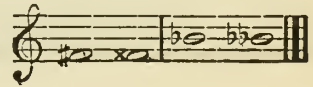
1	♯1	2	♯2	3	4	♯4,	5	♯5	6	♯6	7	8.	8	7	♭7	6	♭6	5,	♭5	4,	3	♭3	2	♭2	1.
C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C.	C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.
Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do.	Do	Si	Se,	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do.

NOTE.—The syllables ascending, are pronounced Doe, Dee, Ray, Ree, &c.; and those descending, Doe, See, Say, Lah, Lay, &c. It should be distinctly understood that C♯ is not C ELEVATED, and that B♭ is not B DEPRESSED, but that each tone is absolute and independent.

The *Natural* cancels the effect of a Sharp or Flat, thus—

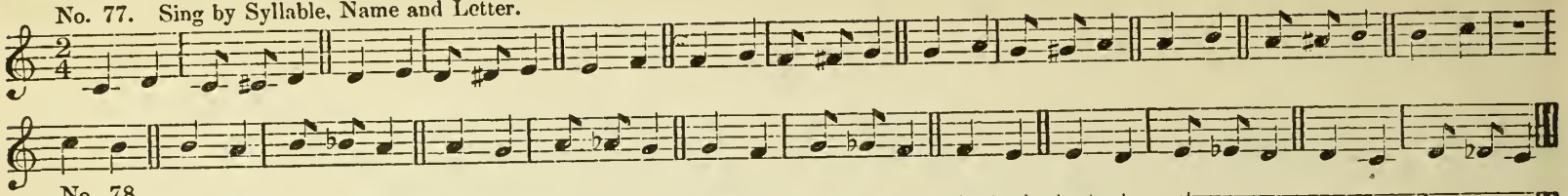


The Double Sharp (×) or Double Flat (♭♭) is used to sharp or flat a note which has been previously sharped or flatted, thus:

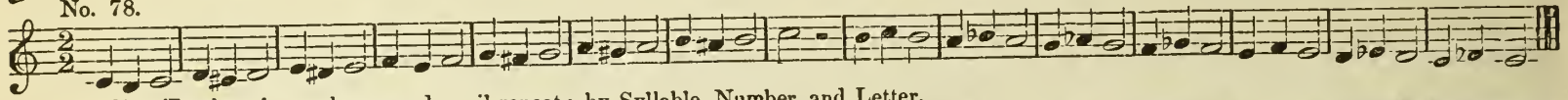


A ♯, ♭ or ♮ affects all notes in the measure in which it is used, and on the same degree, and no others in this work. The teacher may sing two measures (except where the Minor Second occurs) and the class repeat.

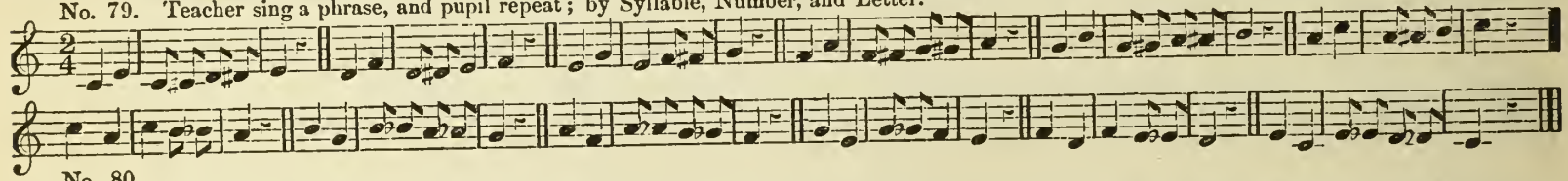
No. 77. Sing by Syllable, Name and Letter.



No. 78.

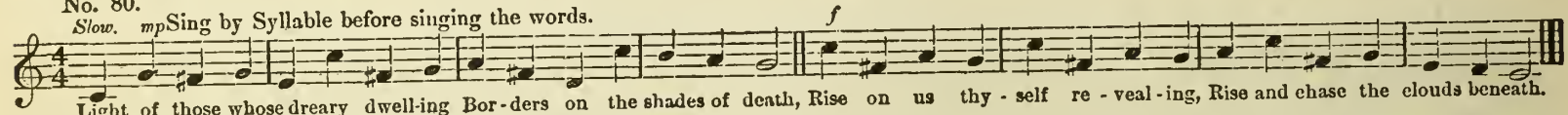


No. 79. Teacher sing a phrase, and pupil repeat; by Syllable, Number, and Letter.



No. 80.

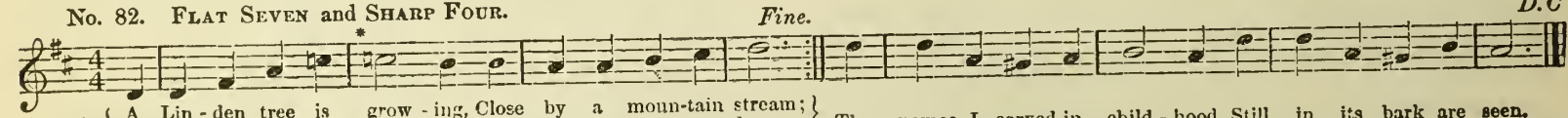
Slow. *mp* Sing by Syllable before singing the words. *f*


Light of those whose dreary dwell-ing Bor-ders on the shades of death, Rise on us thy-self re-veal-ing, Rise and chase the clouds beneath.

No. 81. Exercise on Flat Seven.

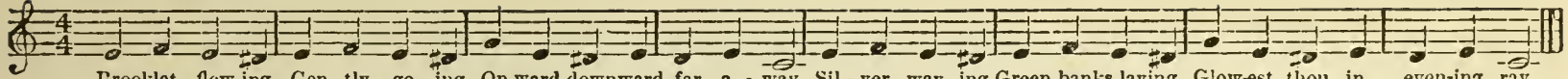
No. 82. Flat Seven and Sharp Four.

Fine. *D.C*


1. A Lin-den tree is grow-ing, Close by a moun-tain stream;
I've dreamed beneath its shad-ow, Full many a pleas-ant dream; The names I carved in child-hood, Still in its bark are seen.
D.C. And many a withered gar-land, Hangs 'mid its branches green.

* It is not *necessary* according to some authors, to reprint the *natural* here, as the accidental in the preceding measure does not extend to this; yet many authors prefer in such passages, to print the additional accidental to prevent the possibility of a mistake, which practice will be adopted in this work.

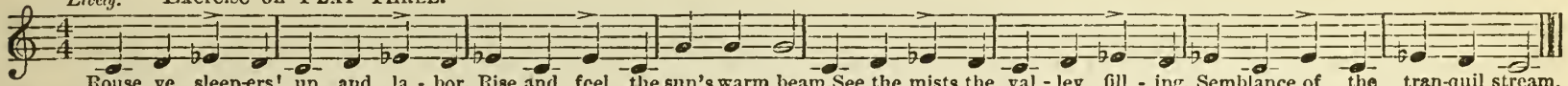
No. 83. Exercise on SHARP TWO.



Brooklet flow-ing, Gen-tly go-ing, On-ward, downward, far a-way, Sil-ver wav-ing, Green banks laving, Glow-est thou in even-ing ray.

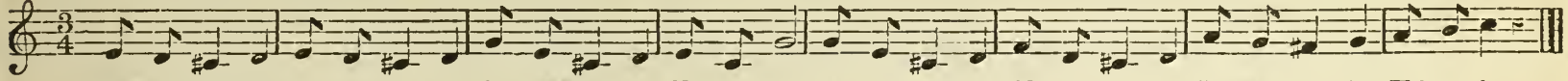
No. 84.

Lively. Exercise on FLAT THREE.



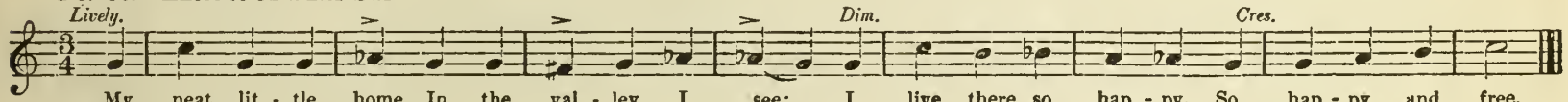
Rouse, ye sleep-ers! up and la-bor, Rise and feel the sun's warm beam, See the mists the val-ley fill-ing, Semblance of the tran-quil stream.

No. 85. Exercise on SHARP ONE.



Pleas-ent spring time, Lovely spring time, Joy-ous spring time Now is near; Hap-py spring time, Merry spring time, Dearest spring time, Welcome here.

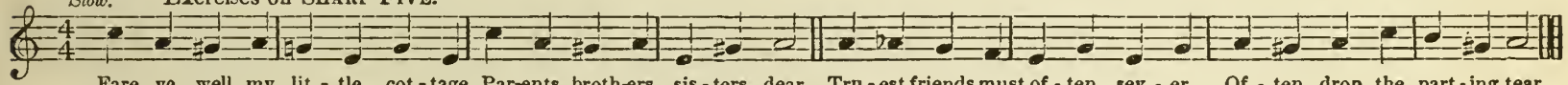
No. 86. Exercise on FLAT SIX.



My neat lit-tle home, In the val-ley I see; I live there so hap-py, So hap-py and free.

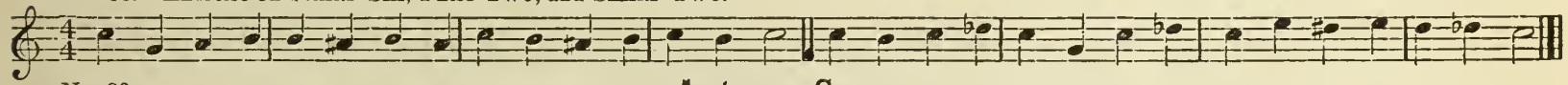
No. 87.

Slow. Exercises on SHARP FIVE.



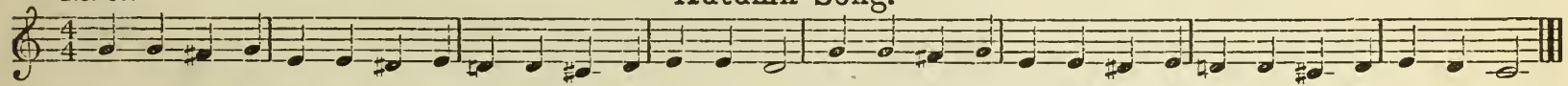
Fare ye well my lit-tle cot-tage, Par-ents, broth-ers, sis-ters dear, Tru-est friends must of-ten sev-er, Of-ten drop the part-ing tear.

No. 88. Exercise on SHARP SIX, FLAT TWO, and SHARP TWO.

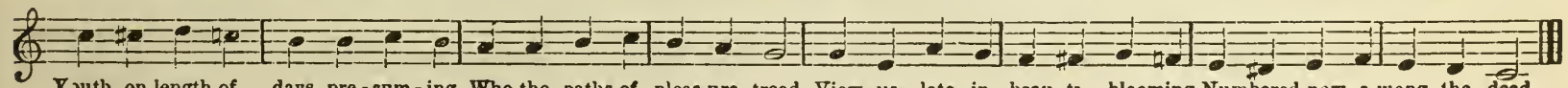


No. 89.

Autumn Song.



See the leaves a-round us fall-ing, Dry and with-ered to the ground, Thus to thoughtless mor-tals call-ing, In a sad and sol-emn sound.



Youth, on length of days pre-sum-ing, Who the paths of pleas-ure tread, View us late in beau-ty blooming, Numbered now a-mong the dead.

A *Triad* is a chord of three tones, 1, 3, 5. The octave is added in four-part music. Chords are used in various forms; the following are a few of the most common.

A. Chord of I, or *Tonic.*

B. Chord of V, or the *Dominant.*

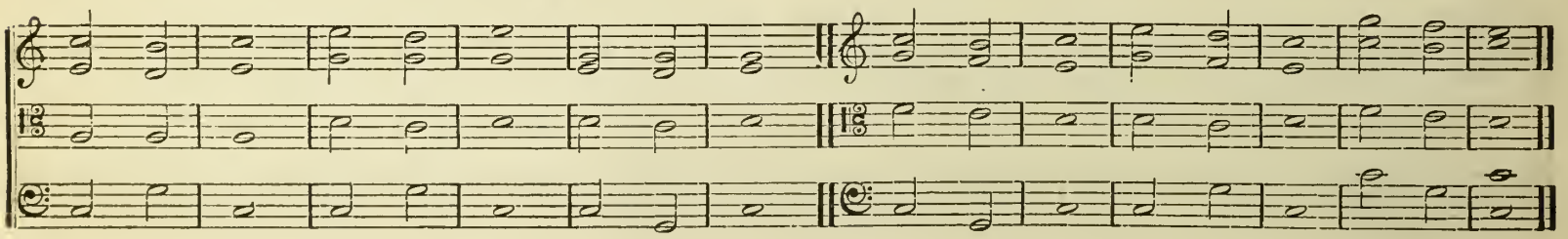
When 7 is used in the chord of V, it is called the *Dominant Seventh.*

C. Chord of IV, or *Sub-dominant.*

D. Chord of the *Dominant Seventh.*

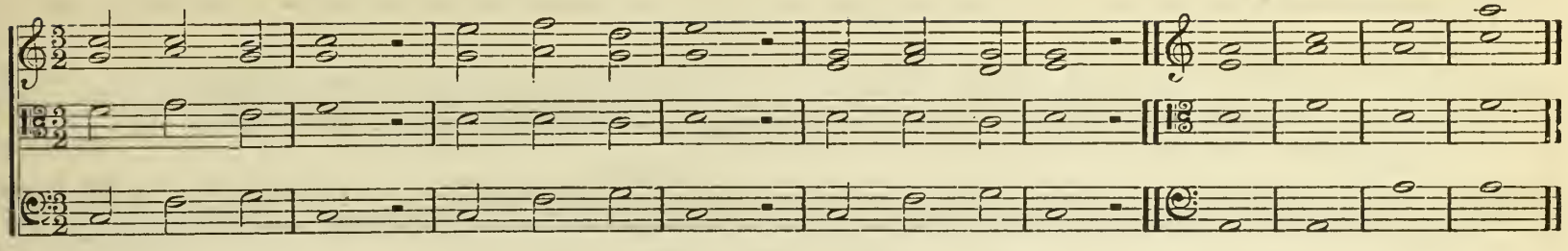
E. Progressions of the *Tonic* and *Dominant.*

F. Progressions of the *Tonic* and *Dominant Seventh.*



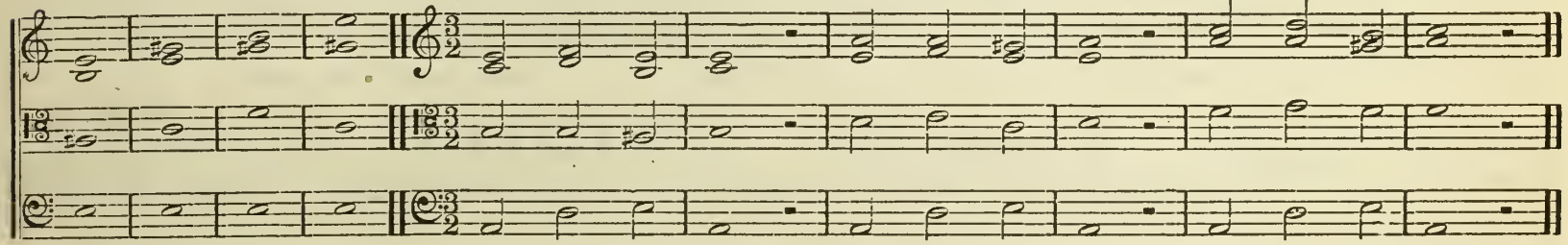
G. The Chords of I, IV, and V, in progression.

H. Chord of VI, of the Major, or I of the Minor Scale.



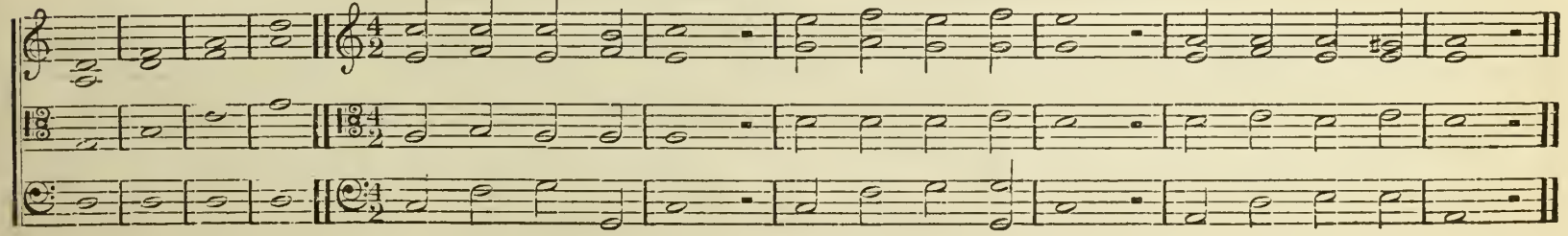
I. Chord of V, Minor Scale.

J. The Chords of I, IV, V, Minor Scale, in progression.

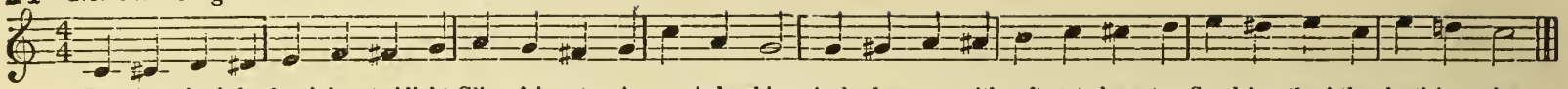


K. Chord of II, of the Major, or V, of the Minor Scale.

L. The *Third* or *Fifth* may be omitted in the chord of the *Seventh.*

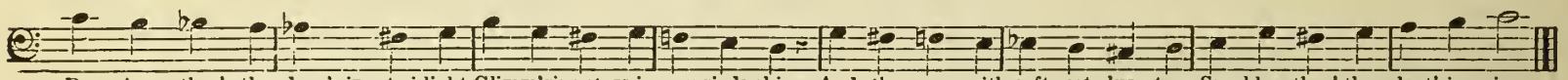


No. 90. Song in the CHROMATIC SCALE.



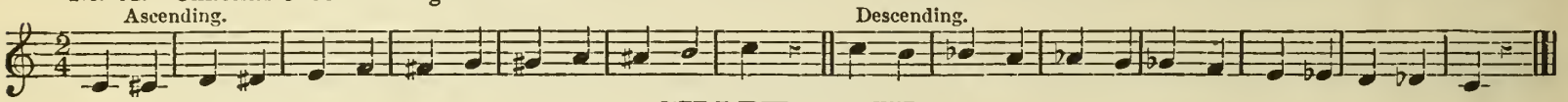
Peep-ing thro' the deep'ning twi-light, Glimm'ring stars in my-riads shine, And the moon, with soft-est lus-tre, Spark-les thro' the elust'ring vine.

No. 91.



Peep-ing thro' the deep'ning twi-light, Glimm'ring stars in my-riads shine, And the moon, with soft-est lus-tre, Sparkles thro' the elust'ring vine.

No. 92. CHROMATIC SCALE in regular succession.



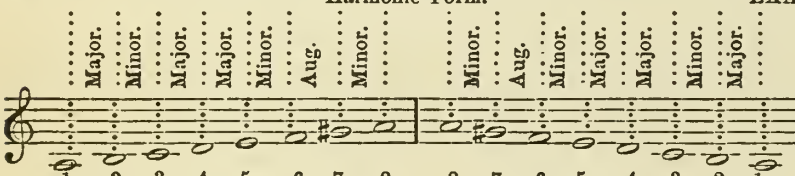
CHAPTER IX.

THE MINOR SCALE.

Two Scales, the MAJOR and CHROMATIC, have already been explained. There is still another, differing from them with respect to the kind and order of Intervals. It is called the MINOR SCALE, and Six of the Major, syllable *la*, is taken for one, and is called the RELATIVE MINOR of (related to) the Major, and *vice versa*, as they both have the same Signature. There are two forms of this scale in general use, which, with the order and kind of intervals is illustrated by the following Scale of A Minor. The letter which is taken for one is called the Key.

EXAMPLES.

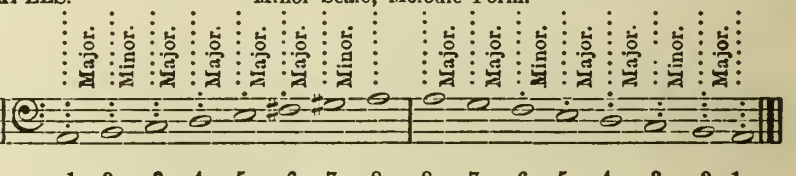
Harmonic Form.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1.
A	B	C	D	E	F	G♯	A	A	G♯	F	E	D	C	B	A.
La	Si	Do	Re	Mi	Fa	Si	La	La	Si	Fa	Mi	Re	Do	Si	La.

In the harmonic form the Minor Seconds occur between 2 and 3, 5 and 6, 7 and 8. The Second from 6 to 7 is greater than a Major, called AUGMENTED.

Minor Scale, Melodic Form.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1.
A	B	C	D	E	F♯	G♯	A	A	G	F	E	D	C	B	A.
La	Si	Do	Re	Mi	Fi	Si	La	La	Sol	Fa	Mi	Re	Do	Si	La.

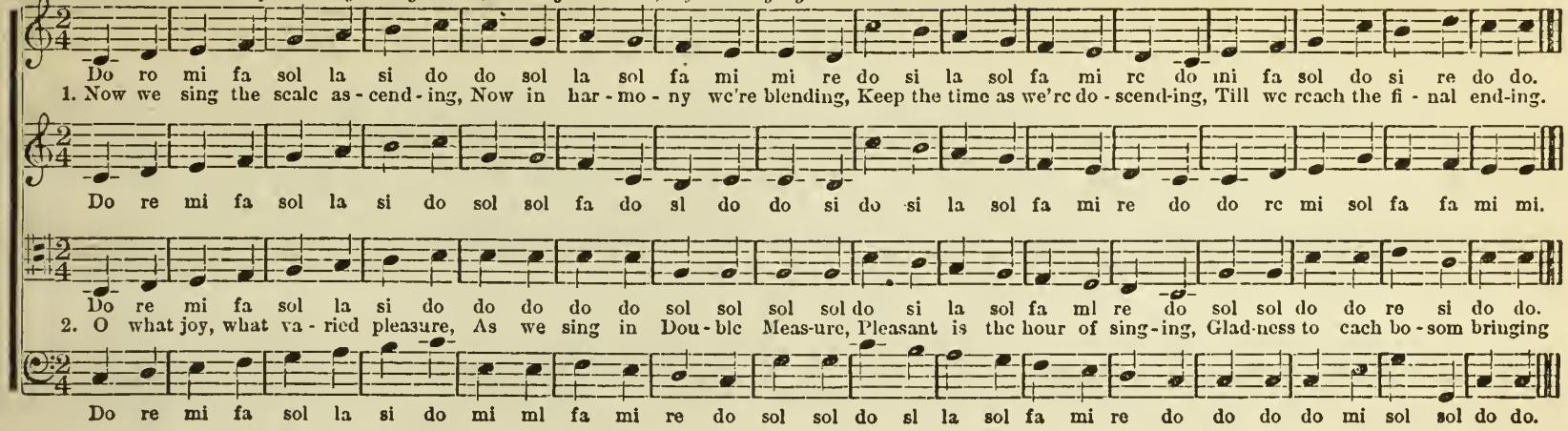
In the melodic form ascending, the Minor Seconds occur between 2 and 3, 7 and 8, and descending, between 5 and 6, and 2 and 3.

Fading Away.

No. 93. What key? Why? What Signature? A hold (𝄐) prolongs the time of a note or rest, *ad lib.*

1. All things, thou say-est, Are born to de-cay, The bright-est and gay-est Are "fad-ing a-way."
2. Life has its pleas-ures Both pen-sive and gay, Yet, ere you en-joy them, They're "fad-ing a-way."
3. Trees, birds and flow-ers, All whis-per de-cay, The wind as it pass-es Is "fad-ing a-way."

No. 94. What key? *Sing the syllables, beating the time, before singing the words.*


Do ro mi fa sol la si do do sol la sol fa mi mi re do si la sol fa mi re do mi fa sol do si re do do.
1. Now we sing the scale as - cend - ing, Now in har - mo - ny we're blending, Keep the time as we're do - scend-ing, Till we reach the fi - nal end-ing.
Do re mi fa sol la si do sol sol fa do si do do si do si la sol fa mi re do do re mi sol fa fa mi mi.
Do re mi fa sol la si do do do do do sol sol sol sol do si la sol fa mi re do sol sol do do re si do do.
2. O what joy, what va - ried pleasure, As we sing in Dou - ble Meas-ure, Pleasant is the hour of sing - ing, Glad-ness to each bo - som bringing
Do re mi fa sol la si do mi mi fa mi re do sol sol do si la sol fa mi re do do do do mi sol sol do do.

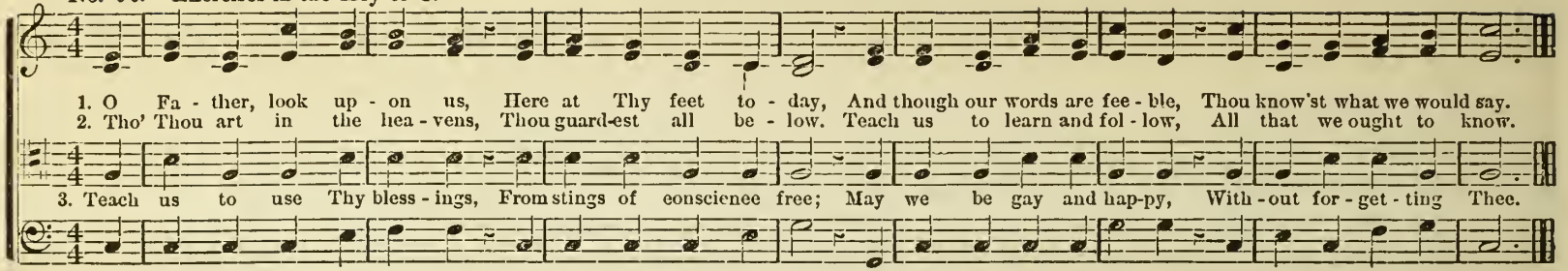
No. 95.

Now in One.

Do do si si do re mi do do si si la la sol do do re re mi mi re do do re re do si do.
Now in one u - ni - ted band, Let us sing for freedom's land, Sing till prais - es fill the sky, And the earth gives back re - ply.
Do do si si do re mi do do si si la la sol mi sol sol sol sol sol sol mi mi fa fa mi re mi.
Do do si si do re mi do do si si la la sol sol do si si do do si do sol la la sol sol sol.
Now in one u - ni - ted band, Let us sing for freedom's land, Sing till prais - es fill the sky, And the earth gives back re - ply.
Do do si si do re mi do do si si la la sol do mi sol sol do do so do do fa fa sol sol do.

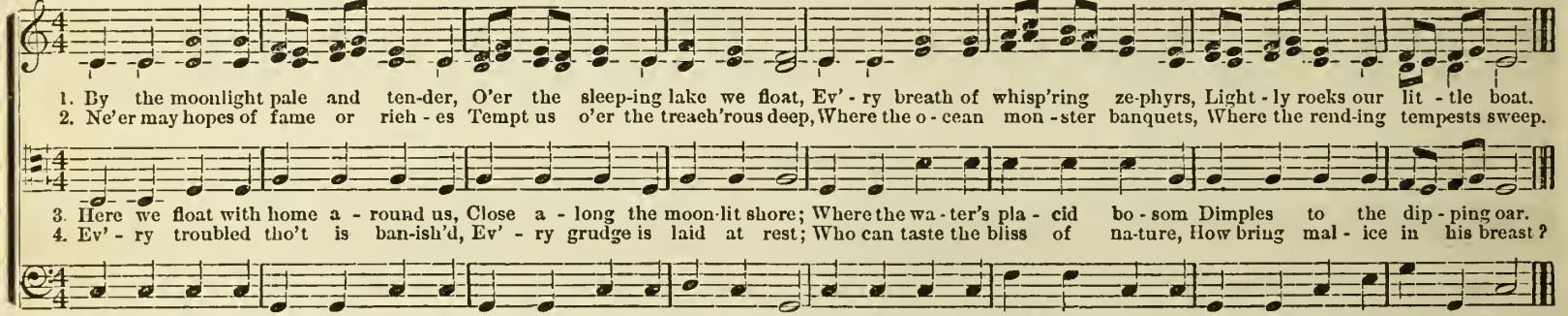
O Father, look upon us.

No. 96. Exercises in the Key of C.


1. O Fa - ther, look up - on us, Here at Thy feet to - day, And though our words are fee - ble, Thou know'st what we would say.
2. Tho' Thou art in the hea - vens, Thou guard-est all be - low. Teach us to learn and fol - low, All that we ought to know.
3. Teach us to use Thy bless - ings, From stings of conscience free; May we be gay and hap-py, With - out for - get - ting Thee.

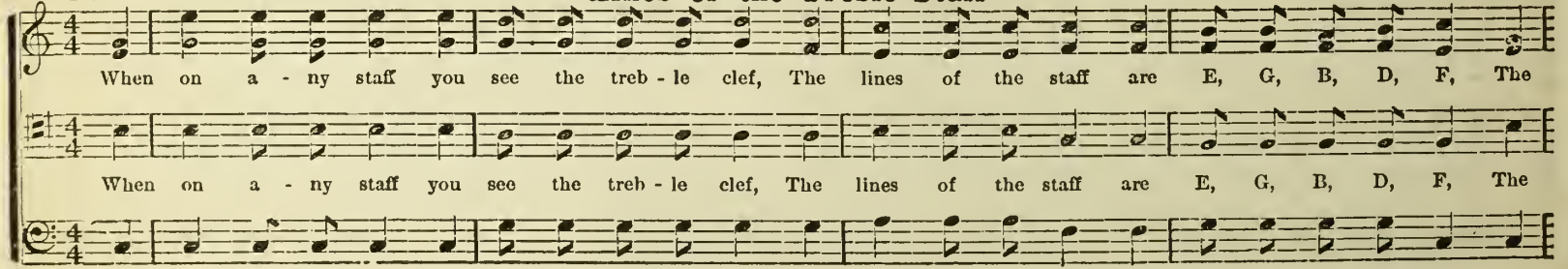
By the Moonlight.

No. 97.


1. By the moonlight pale and ten-der, O'er the sleep-ing lake we float, Ev' - ry breath of whisp'ring ze-phyrs, Light - ly rocks our lit - tle boat.
2. Ne'er may hopes of fame or rich - es Tempt us o'er the treach'rous deep, Where the o - cean mon - ster banquets, Where the rend-ing tempests sweep.
3. Here we float with home a - round us, Close a - long the moon-lit shore; Where the wa - ter's pla - cid bo - som Dimples to the dip - ping oar.
4. Ev' - ry troubled tho't is ban-ish'd, Ev' - ry grudge is laid at rest; Who can taste the bliss of na-ture, How bring mal - ice in his breast?

Lines of the Treble Staff.

No. 98.


When on a - ny staff you see the treb - le clef, The lines of the staff are E, G, B, D, F, The
When on a - ny staff you see the treb - le clef, The lines of the staff are E, G, B, D, F, The

clef, as you see, winds a - round the let - ter G, And the lines of that staff are E, G, B, D, F.

clef, as you see, winds a - round the let - ter G, And the lines of that staff are E, G, B, D, F.

No. 99.

Spaces of the Treble Staff.

Of spa - ces we've FOUR in the staff, and no more, And each in its place helps spell the word face.

Of spa - ces we've FOUR in the staff, and no more, And each in its place helps spell the word face.

No. 100.

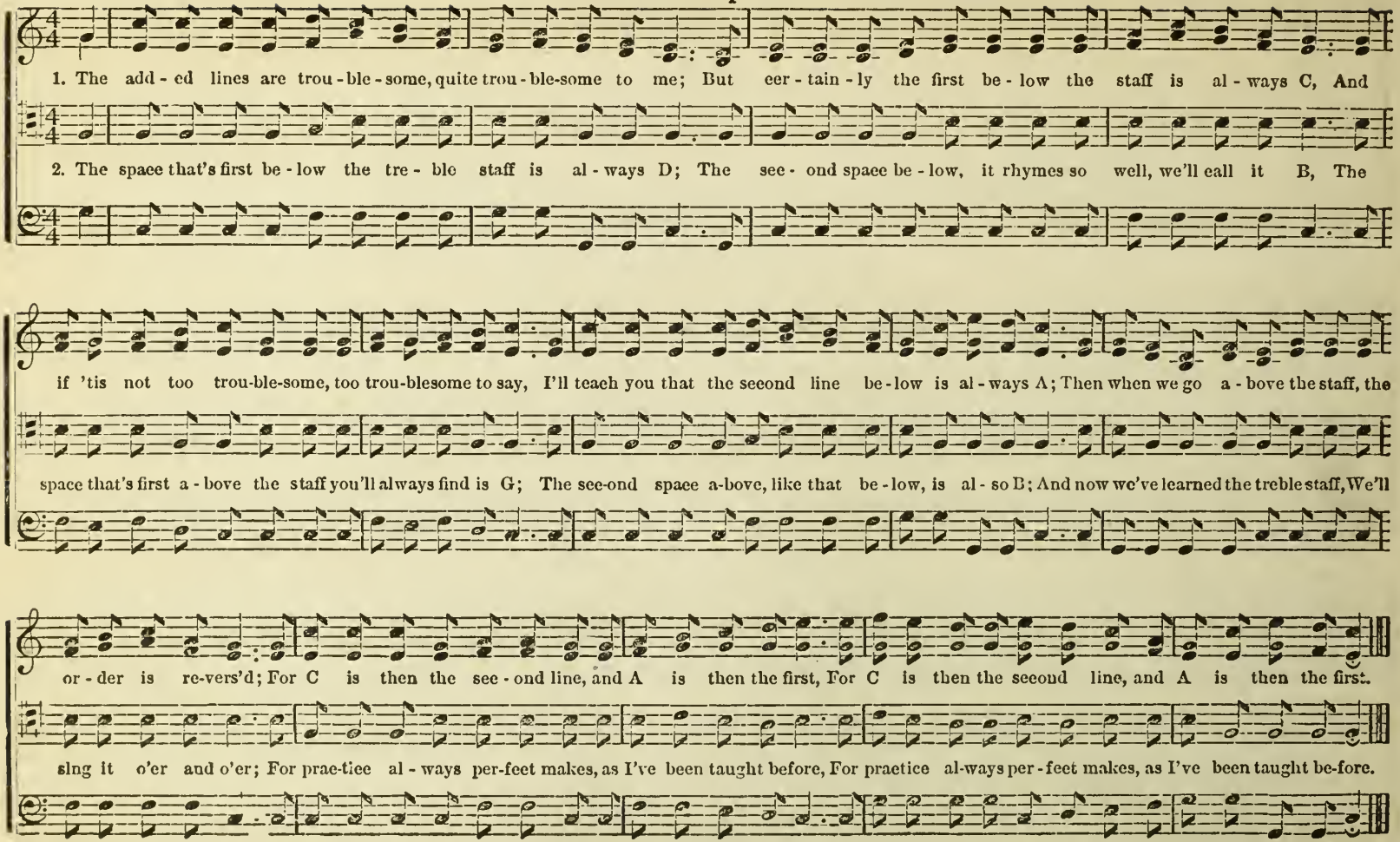
Good bye, Old year.

1. Good bye, old year, thy flow'rs are fled, Thy green leaves all are sere and dead, A winding sheet of snow doth lie Up - on thy bo-som; so good-bye.
2. Good bye, to all thy leaf - y bow'rs, Thy sun-ny days and moon-light hours, Thy balmy moon, thy sun-set sky, Thy shine and shade to all good-bye.

3. Good bye to all thy mel - o - dies, The minstrel - sy of birds and bees, Thy joy - ous ech - oes, and the sigh Of rippling wa-ters, all good-bye.
4. Good bye to each fond hope and scheme, That danc'd with thee along life's stream, Bubbles, that lightly come and fly, To all these fairy thoughts, good bye.

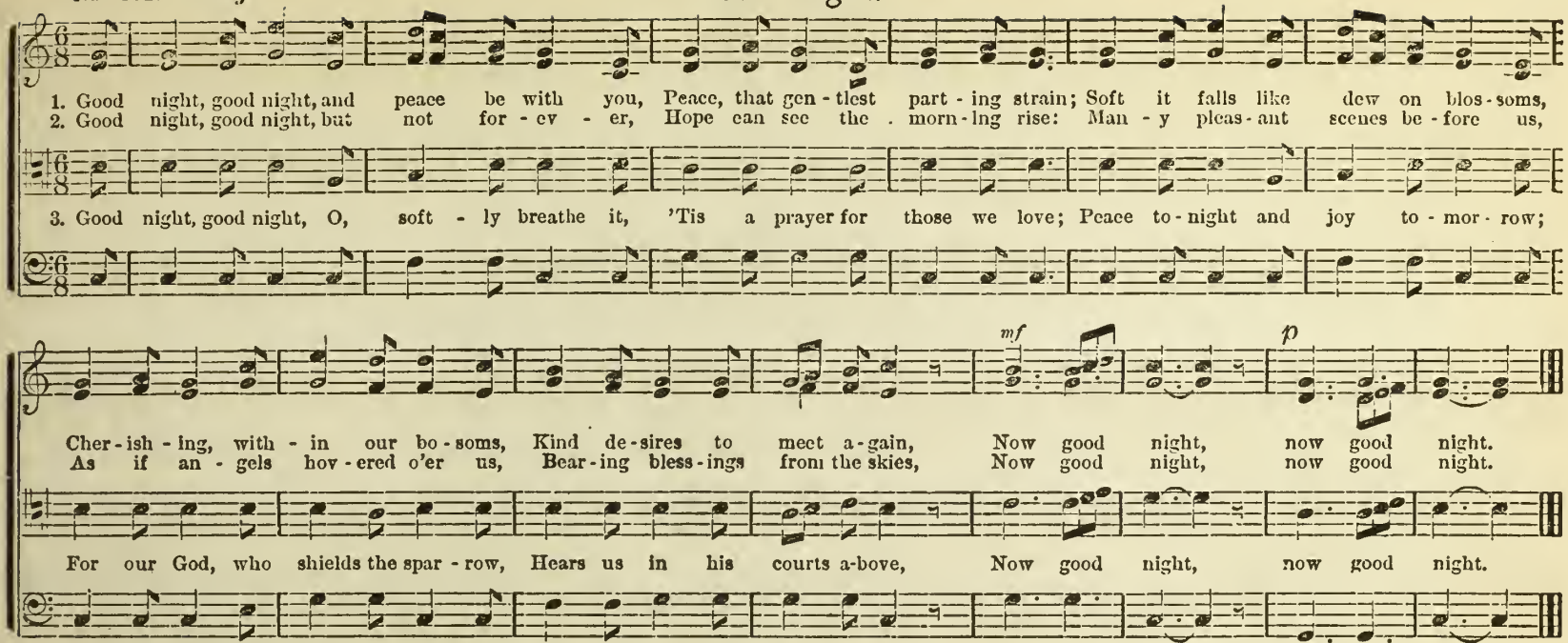
No. 101.

Added Lines and Spaces. Treble Staff.


1. The add - ed lines are trou - ble - some, quite trou - ble-some to me; But cer - tain - ly the first be - low the staff is al - ways C, And
2. The space that's first be - low the tre - ble staff is al - ways D; The sec - ond space be - low, it rhymes so well, we'll call it B, The
if 'tis not too trou-ble-some, too trou-blesome to say, I'll teach you that the second line be-low is al - ways A; Then when we go a - bove the staff, the
space that's first a - bove the staff you'll always find is G; The sec-ond space a-bove, like that be - low, is al - so B; And now we've learned the treble staff, We'll
or - der is re-vers'd; For C is then the sec - ond line, and A is then the first, For C is then the second line, and A is then the first.
sing it o'er and o'er; For prac-tice al - ways per-fect makes, as I've been taught before, For practice al-ways per - fect makes, as I've been taught be-fore.

No 102. *Lively.*

Good Night.


1. Good night, good night, and peace be with you, Peace, that gen - tlest part - ing strain; Soft it falls like dew on blos - soms,
2. Good night, good night, but not for - ev - er, Hope can see the morn - ing rise: Man - y pleas - ant scenes be - fore us,
3. Good night, good night, O, soft - ly breathe it, 'Tis a prayer for those we love; Peace to - night and joy to - mor - row;
mf
p
Cher - ish - ing, with - in our bo - soms, Kind de - sires to meet a - gain, Now good night, now good night.
As if an - gels hov - ered o'er us, Bear - ing bless - ings from the skies, Now good night, now good night.
For our God, who shields the spar - row, Hears us in his courts a - bove, Now good night, now good night.

No. 103. *In a gentle style.*

The Moon.

1. Sail - ing thro' the clear blue sky, Thou orb of silv' - ry light! 'Neath thy mild be - nig - nant ray, Peaceful smiles the night.
2. Wel - come, moon! the day is gone, And bu - sy murmurs cease; Yes, as wel - come thou as morn, Har - bin - ger of peace.
3. Oh! 'twere cold - ness now to sleep, This calm and hap - py hour, When each feel - ing, true and deep, Glows in full - est pow'r
4. Na - ture's whis - per seems in spir'd, Sweet na - ture's look is love, And the soul with - in me fir'd, Longs to soar a - bove.

CHAPTER X.

TRANSPOSITION.

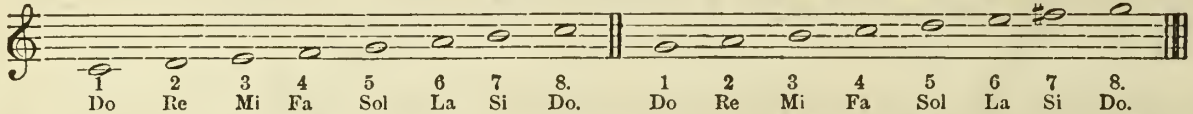
NOTE. The explanation of Transposition may be made before or after practicing exercises in the different keys, as the teacher may think best. It is often-times better to say nothing about the theory until after reading in the various keys, simply telling the pupil where ONE of the scale is found and what constitute the different Signatures. The character of the class and the stage of advancement will enable the judicious teacher to decide which course is best.

When any other letter than C for MAJOR and A for the MINOR SCALE is taken for ONE, the Scale is said to be TRANSPOSED. Hence, to transpose the scale is to change its position upon the staff,—pitch it higher or lower. The Scale may be written in any Key, or any letter taken for one. The order of intervals, (Seconds) as heretofore learned.—viz: Minor between 3 and 4, and 7 and 8, (Major Scale) must, of course, be preserved; and as the Minor Seconds occur between the tones (or degrees) E and F, and B and C, it will be found necessary to make use of SHARPS or FLATS to effect this agreement with the letters when the Scale is transposed; in other words, to make use of some of the intermediate tones which are found in the Chromatic Scale.

The first transposition is to take G, (which is a fifth above C,) as ONE.

ILLUSTRATION.

Key of C Major, transposed to the Key of G Major. (First Transposition forward by sharp.)



It will be observed that in the above example the tone F Sharp is used instead of the tone F. This is done because the SECOND from F to G is MAJOR, and to make it a MINOR. as from 7 to 8, (as it must be,) F♯ is substituted.

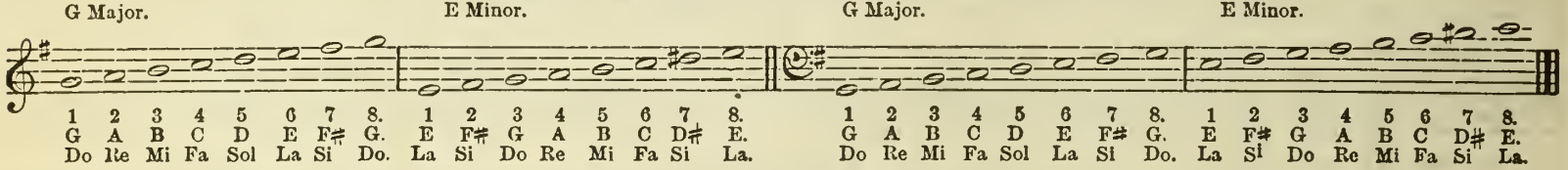
In each succeeding transposition by sharps, an additional Sharp will be required for 7 of the Scale, for the reason above stated.

The number of Sharps or Flats used, are placed at the beginning of a piece of music, immediately after the clefs, and are called the SIGNATURE, (Sign of the key.)

The absence of Sharps or Flats is the NATURAL SIGNATURE.

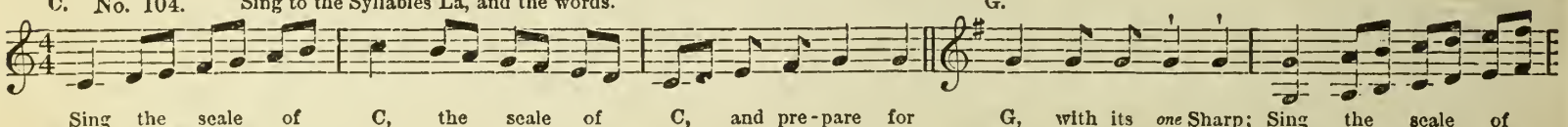
KEY OF G MAJOR, AND (RELATIVE) E MINOR. SIGNATURE ONE ♯.

G Major. E Minor. G Major. E Minor.

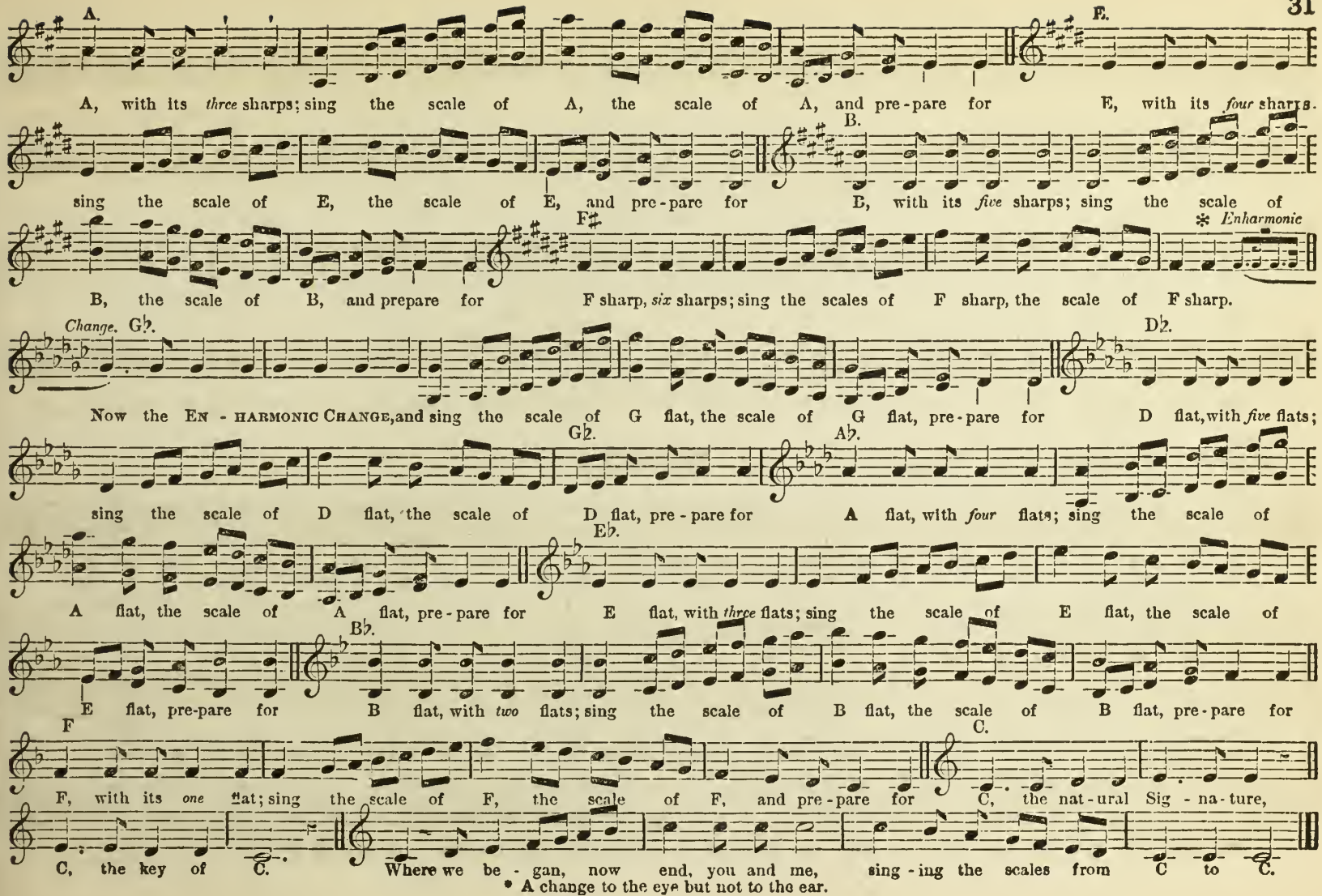

1 2 3 4 5 6 7 8. 1 2 3 4 5 6 D♯ 8. 1 2 3 4 5 6 7 8. 1 2 3 4 5 6 7 8.
G A B C D E F♯ G. E F♯ G A B C E. G A B C D E F♯ G. E F♯ G A B C D♯ E.
Do Re Mi Fa Sol La Si Do. La Si Do Re Mi Fa Si La. Do Re Mi Fa Sol La Si Do. La Si Do Re Mi Fa Si La.

Scales in all the Keys.

C. No. 104. Sing to the Syllables La, and the words. G.



D. G.


A.
A, with its three sharps; sing the scale of A, the scale of A, and pre-pare for
E.
E, with its four sharps.
sing the scale of E, the scale of E, and pre-pare for
B.
B, with its five sharps; sing the scale of
F♯
* Enharmonic
B, the scale of B, and prepare for F sharp, six sharps; sing the scales of F sharp, the scale of F sharp.
Change. G♭.
Now the En - harmonic Change, and sing the scale of G flat, the scale of G flat, pre-pare for
D♭.
D flat, with five flats;
sing the scale of D flat, the scale of D flat, pre-pare for
G♭.
A♭.
A flat, with four flats; sing the scale of
A flat, the scale of A flat, pre-pare for
E♭.
E flat, with three flats; sing the scale of E flat, the scale of
E flat, pre-pare for
B♭.
B flat, with two flats; sing the scale of B flat, the scale of B flat, pre-pare for
F
F, with its one flat; sing the scale of F, the scale of F, and pre-pare for
C.
C, the nat-ural Sig - na-ture,
C, the key of C.
Where we be - gan, now end, you and me, sing - ing the scales from C to C.

* A change to the eye but not to the ear.

No. 105. Key of G Major. Signature of one Sharp.

Key of G.

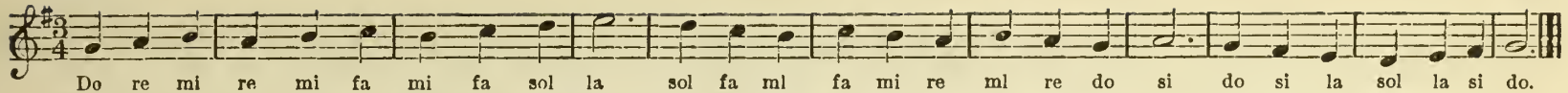
Do do sl si la la sol la sl do mi mi re mi mi fa fa sol fa mi re re ml re re do.
1. Sing we in the key of G, Af - ter trans-po - si - tion; Strange e - nough Do seems to be, In its new po - sl - tion.
Do do si sl la la sol fa fa sol sol sol sol do do re re ml re do si si do sl si do.
2. F is sharp, and G is one, As we here may men - tion; Soon the syl - la - bles we'll learn, If we give at - ten - tion.
Do do si si la la sol do re do do do sl ml ml fa fa sol fa ml sol sol sol fa - fa mi.
3. Do is on the sec - ond line, Ten - or, Al - to, Treb - le, In the Bass, I think you'll find Do if you are a - ble.
Do do sl sl la la sol fa fa mi do sol sol do do re re mi re do sol sol do sol sol do.

No. 106. What key? Why? What measure?

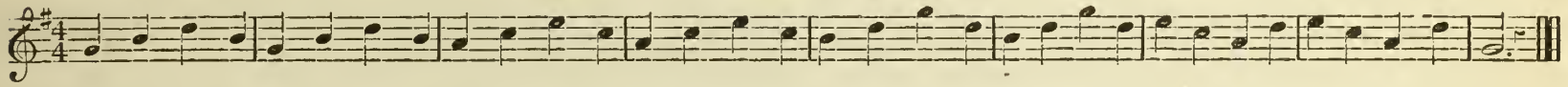
Rouse Ye.

Do do re re mi fa sol fa mi ra do sl la sol do do re mi fa sol la sol sol fa mi re re do.
1. Rouse, ye sleepers, morn has come, Light has wak'd the insect's hum. Tra la la la la la Tra la la la la la.
Do do re re mi fa sol fa mi re do si la sol sol sol sol sol do do do do do si do do si do.
Do do re re mi fa sol fa mi re do si la sol do do sl do do ml fa sol sol sol sol sol fa mi.
2. Lose not na-ture's bright-est beams, Fair - er than the sweet-est dreams, Tra la la la la la Tra la la la la la
Do do re re mi fa sol fa mi re do si la sol mi mi sol do la sol fa mi ml re do sol sol do.

No. 107.

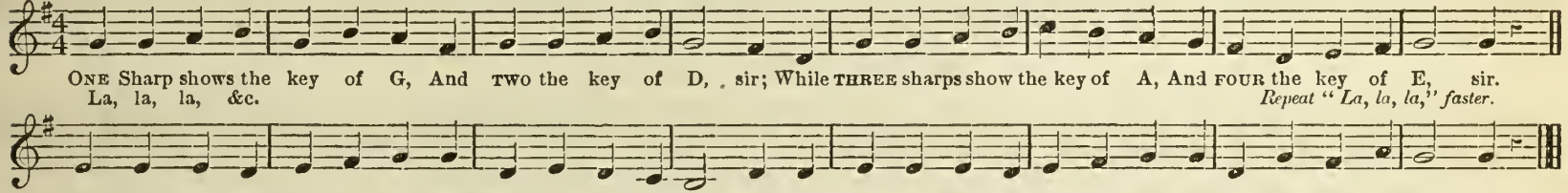


No. 108.

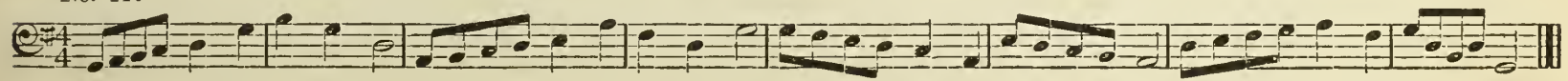


No. 109.

The Signatures of Sharps in general use.

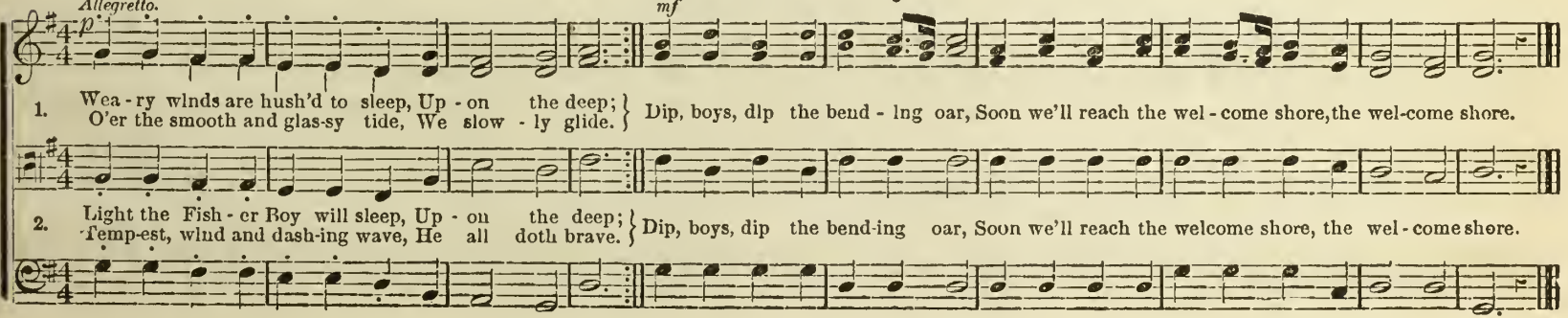

ONE Sharp shows the key of G, And TWO the key of D, sir; While THREE sharps show the key of A, And FOUR the key of E, sir.
La, la, la, &c.
Repeat "La, la, la," faster.
Hav - ing learned these SIG-NATURES, We'll prac-tice on with pleas - ure, We'll sing In all these different keys, In va - rious kinds of MEAS-URE.

No. 110



No. 111.

The Fisher Boy.


Allegretto.
p
mf
1. Wea - ry winds are hush'd to sleep, Up - on the deep; O'er the smooth and glas-sy tide, We slow - ly glide. Dip, boys, dip the bend - ing oar, Soon we'll reach the wel - come shore, the wel-come shore.
2. Light the Fish - er Boy will sleep, Up - on the deep; Temp-est, wind and dash-ing wave, He all doth brave. Dip, boys, dip the bend-ing oar, Soon we'll reach the welcome shore, the wel - come shore.

THE QUIET VALE.

p No. 112. *mf* *f*

1. In the qui - et, peace- ful vale, Where the flow'rs their sweets ex - hale, Blithe and gay, Ev - 'ry day I have joys that need not fail.

p *mf* *f*

2. There a sil - ver streamlet flows, O'er its peb - bly bed it goes, Hast'ning by, mer - ri - ly, While the bush - es round it close.

p *mf* *f*

THE STAGE DRIVER.

No. 113. *Quite fast.* *rit.*

1. Crack! crack! crack! crack! goes the whip! Thro' the streets we dash a - way; Ha! ha! ha! ha! mer - ri - ly, Swiftly roll we all the day.

2. Crack! crack! crack! crack! on we go, Ov - er hill and ov - er vale, Roll, roll, roll, roll, roll a - way, Ov - er mountain, thro' the dale.

THE SUNSHINE.

No. 114.

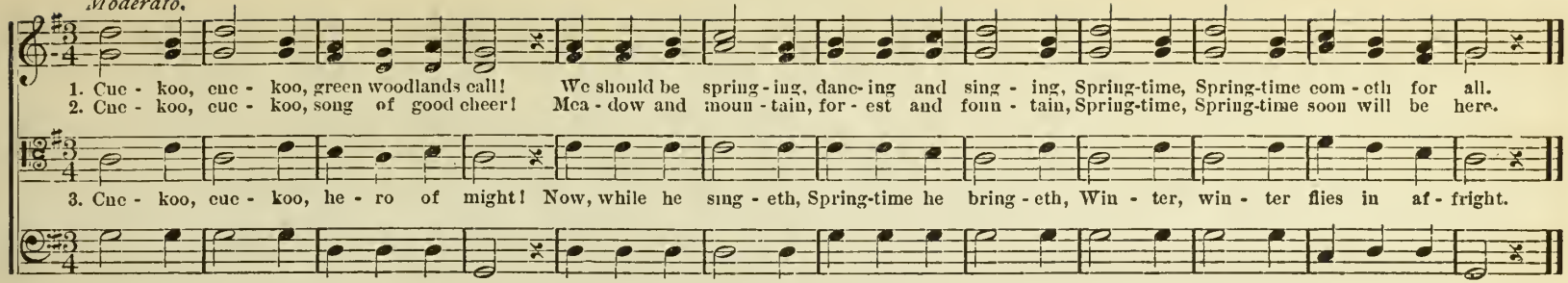
1. I love the sun - shine ev - 'ry - where, In wood and field and glen: I love it In the bus - y haunts, In towns of ac - tive men.

2. I love it on the mountain - tops, Where lies the i - cy snow, And val - leys green, all bathed in light, Lie stretching out be - low.

No. 115.

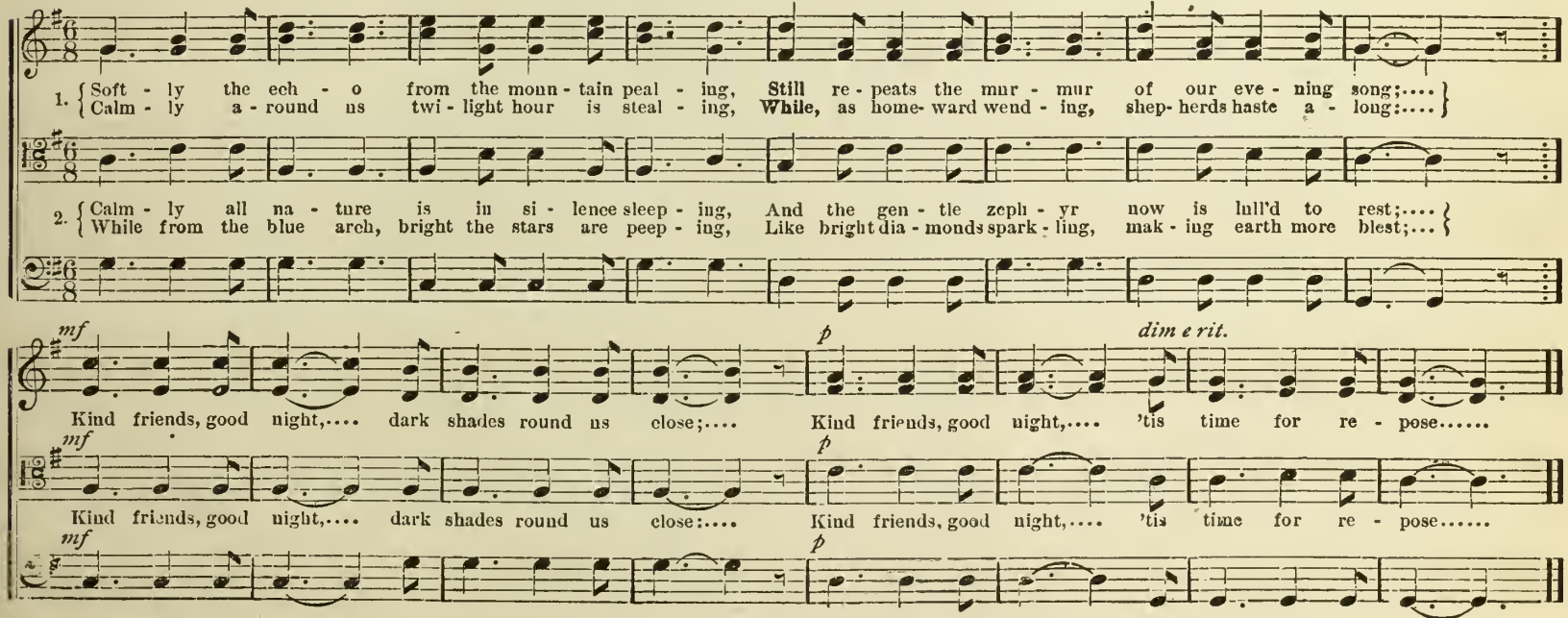
CUCKOO.

Moderato.


1. Cuc - koo, cuc - koo, green woodlands call! We should be spring - ing, danc - ing and sing - ing, Spring-time, Spring-time com - eth for all.
2. Cuc - koo, cuc - koo, song of good cheer! Mea - dow and moun - tain, for - est and foun - tain, Spring-time, Spring-time soon will be here.
3. Cuc - koo, cuc - koo, he - ro of might! Now, while he sing - eth, Spring-time he bring - eth, Win - ter, win - ter flies in af - fright.

SOFTLY THE ECHO.

No. 118.


1. Soft - ly the ech - o from the moun - tain peal - ing, Still re - peats the mur - mur of our eve - ning song;....
Calm - ly a - round us twi - light hour is steal - ing, While, as home- ward wend - ing, shep- herds haste a - long;....
2. Calm - ly all na - ture is in si - lence sleep - ing, And the gen - tle zeph - yr now is lull'd to rest;....
While from the blue arch, bright the stars are peep - ing, Like bright dia - monds spark - ling, mak - ing earth more blest;...
mf
Kind friends, good night,.... dark shades round us close;....
p
dim e rit.
Kind friends, good night,.... 'tis time for re - pose.....
mf
Kind friends, good night,.... dark shades round us close:....
p
Kind friends, good night,.... 'tis time for re - pose.....
mf
p

Two Sharps.

No. 116. Key of D Major. Sing *Moderato*, then *Allegretto*, then *Allegro.*

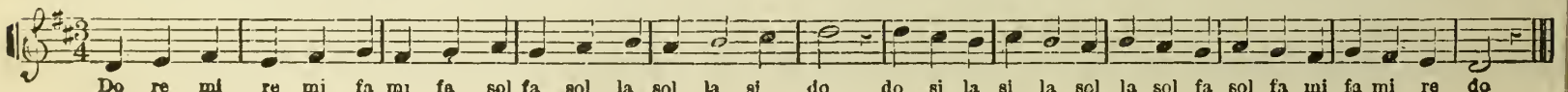
Do do si si la la sol la la sol sol fa fa mi re re mi mi fa sol la sol sol fa fa mi re do.
1. Two sharps is the sig - na - ture For the ma - jor key of D; Fourth line, treb - le, third line, bass, Do is found—we all a - gree.
Do do si si la la sol fa fa mi mi re re do si si do do si do do do do re re do si do.
Do do si si la la sol la la sol sol fa fa mi sol sol sol sol sol sol fa mi mi la la sol fa mi.
2. First in u - ni - son we sing, Then in thirds we move a - long; In full har - mo - ny we bring To a close our measured song.
Do do si si la la sol fa fa mi mi re re do sol sol do do re mi fa do do fa fa sol sol do.

No. 117. Key of D♭ Major.

In the Silent Depths.

Do do re re mi mi re mi mi fa sol la si do mi mi re re do do si la la sol fa mi re do.
In the si - lent depths be - low, Wond'rous trees of co - ral grow, Un - der - neath whose branches fair, Sleep a thousand sea-shells rare.
Do do re re mi mi re mi mi fa sol la si do sol sol sol sol sol mi re fa fa sol do do si do.
Do do re re mi mi re mi mi fa sol la si do do do si si do sol sol si si do la sol fa mi.
In the si - lent depths be - low, Wond'rous trees of co - ral grow, Un - der - neath whose branches fair, Sleep a thousand sea-shells rare.
Do do re re mi mi re mi mi fa sol la si do do do re re mi do sol fa fa mi fa sol sol do.

No. 118.



No. 120.

No. 121.

No. 122.

Do mi sol ml fa sol do fa re mi do re re sol sol si re fa mi do sol fa re mi do sol sol do.

No. 123.

No. 124.

THE SAILOR'S FAREWELL.

1. I stand up - on the wood - y cliff, A - bove the val - ley deep, And yon der lies my lit - tle skiff, As rock'd on waves to sleep.
2. O lit - tle skiff, so swift to glide, With me in moon-beams pale, When stars were spark-ling in the tide, And fresh-ly blew the gale.
3. No more up - on the dew - y green Shall I now look for thee, But float, by all the lov'd un - seen, Far o'er the deep blue sea.

No. 125.

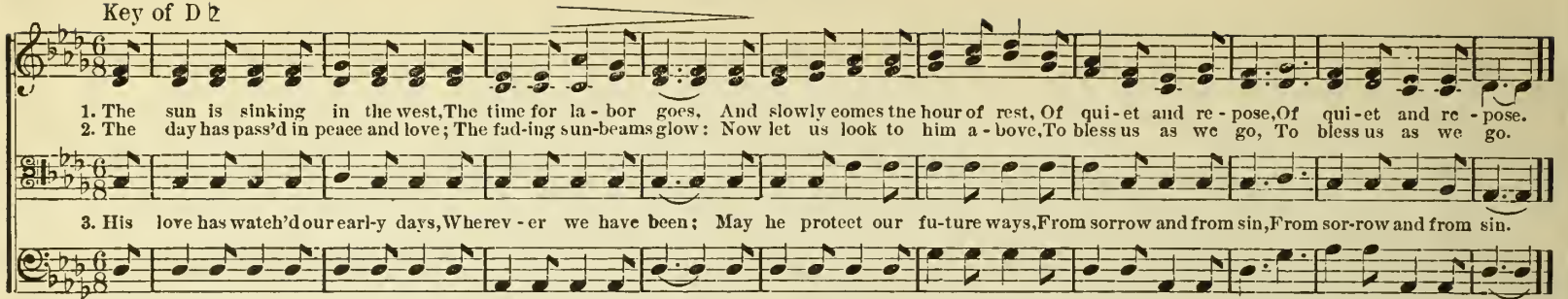
SHE DIED IN BEAUTY.

1. She died in beau - ty, like a rose Blown from its pa - rent stem; She died in beau - ty, like a pearl Dropp'd from its di - a - dem.
2. She died in beau - ty, like a ray A - long a moon - lit lake; She died in beau - ty, like a song Of birds a - mong the brake.
3. She died in beau - ty, like the snow On flow'rs dis-solv'd a - way; She died in beau - ty, like a star Lost on the brow of day.
4. She lives in glo - ry, like night's gem Set round the sil - ver moon; She lives in glo - ry, like the sun A - mid the blaze of June.

No. 126.

TWILIGHT.

Key of D♭


1. The sun is sinking in the west, The time for la - bor goes, And slowly comes the hour of rest, Of qui - et and re - pose, Of qui - et and re - pose.
2. The day has pass'd in peace and love; The fad-ing sun-beams glow: Now let us look to him a - bove, To bless us as we go, To bless us as we go.
3. His love has watch'd our earl-y days, Wherev - er we have been; May he protect our fu-ture ways, From sorrow and from sin, From sor-row and from sin.

No. 127.

WAITING FOR THE MAY.

Lively but gently.

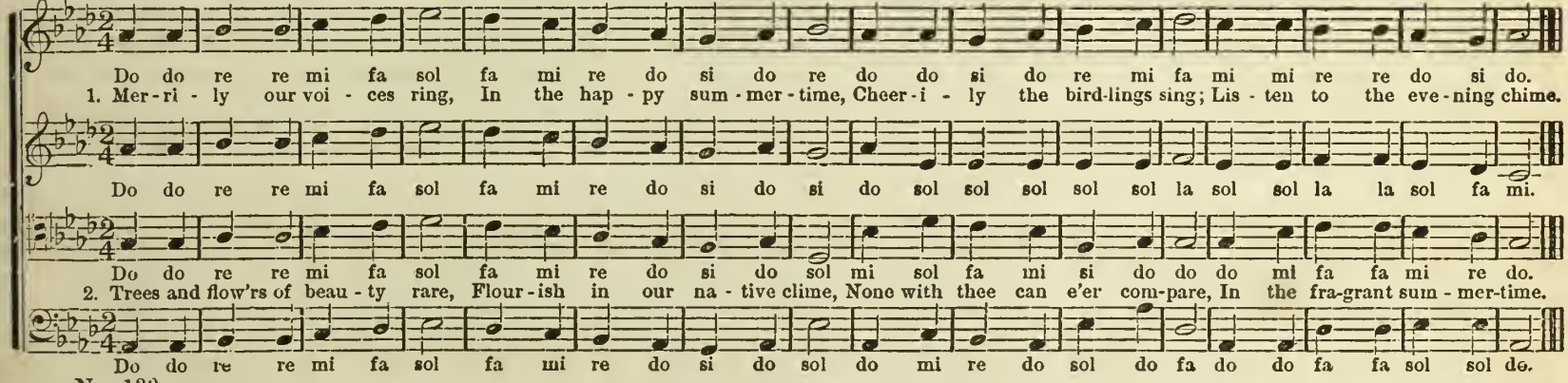
1. Ah! my heart is wea - ry wait - ing, Wait - ing for the May; Wait - ing for the pleas-ant ram - bles, Where the fra - grant
2. Ah! my heart is sore with sigh - ing, Sigh - ing for the May; Sigh - ing for the sure re - turn - ing, When the Sum - mer's
3. Ah! my heart is quick - ly throb-bing, Throb-bing for the May; Throb-bing for the sea - side bil - lows, Or the wa - ter -
haw - thorn bram - bles, With the wood-bine in - ter - twin - ing, Scent the dew - y way, Scent the dew - y way.
beams are burn - ing, Hopes and flow'rs that, dead or dy - ing, All the win - ter lay, All the win - ter lay,
- woo - ing wil - lows, Where in laugh - ter and in sob - bing, Glide the streams a - way, Glide the streams a - way.
p
p
p

No. 128. Key of A Major. Signature of three Sharps.

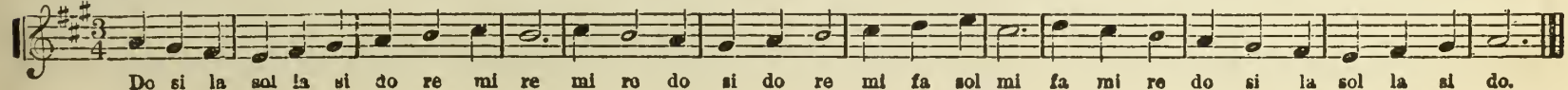
Do do si si la la sol do do re re mi mi re si si do do re re mi fa fa mi mi re re do.
Do do si si la la sol sol sol sol sol sol sol sol sol sol sol sol sol sol sol la la sol sol fa fa mi.
Three sharps, ma - jor key of A, F sharp mi - nor, too, you know; Do, fifth line and sec - ond space, La you'll find a third be - low.
Do do si si la la sol sol do si si do do si re re do do si si do do do do do si si do.
Do do si si la la sol mi mi sol sol do do sol fa fa mi mi sol sol do fa fa sol sol sol sol do.

Summer-Time.

No. 129. Key of A♭ Major. Signature of four Flats.

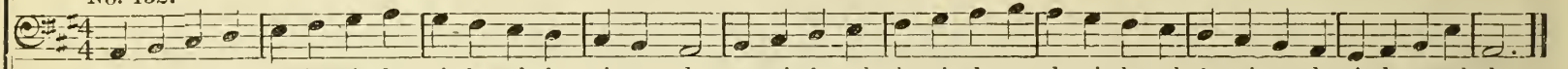

Do do re re mi fa sol fa mi re do si do re do do si do re mi fa mi mi re re do si do.
1. Mer - ri - ly our voi - ces ring, In the hap - py sum - mer - time, Cheer - i - ly the bird-lings sing; Lis - ten to the eve - ning chime.
Do do re re mi fa sol fa mi re do si do si do sol sol sol sol sol la sol sol la la sol fa mi.
Do do re re mi fa sol fa mi re do si do sol mi sol fa mi si do do do mi fa fa mi re do.
2. Trees and flow'rs of beau - ty rare, Flour - ish in our na - tive clime, None with thee can e'er com-pare, In the fra-grant sum - mer-time.
Do do re re mi fa sol fa mi re do si do sol do mi re do sol do fa do do fa fa sol sol do.

No. 130.

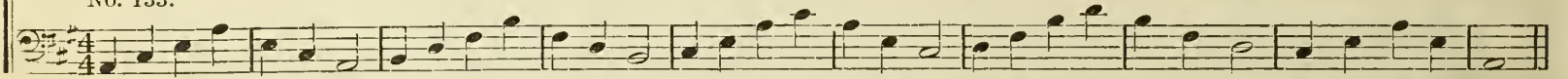


No. 131.

No. 132.

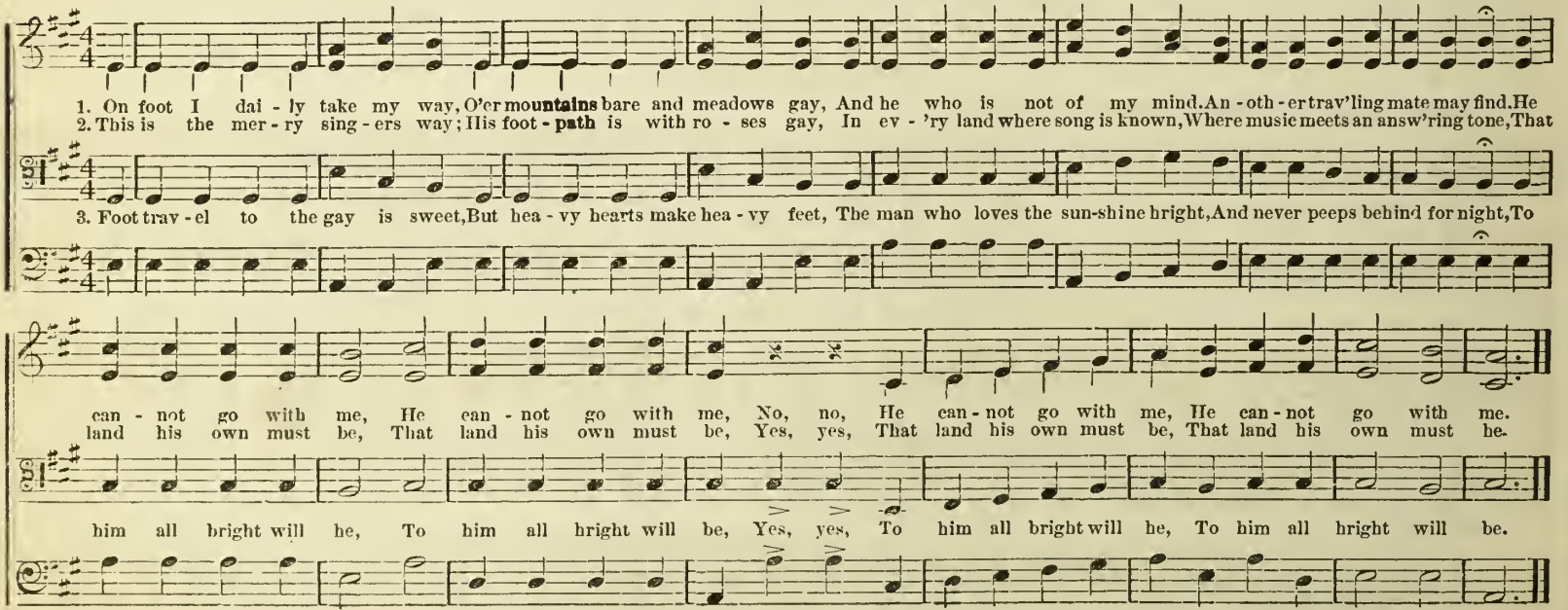


No. 133.



No. 134.

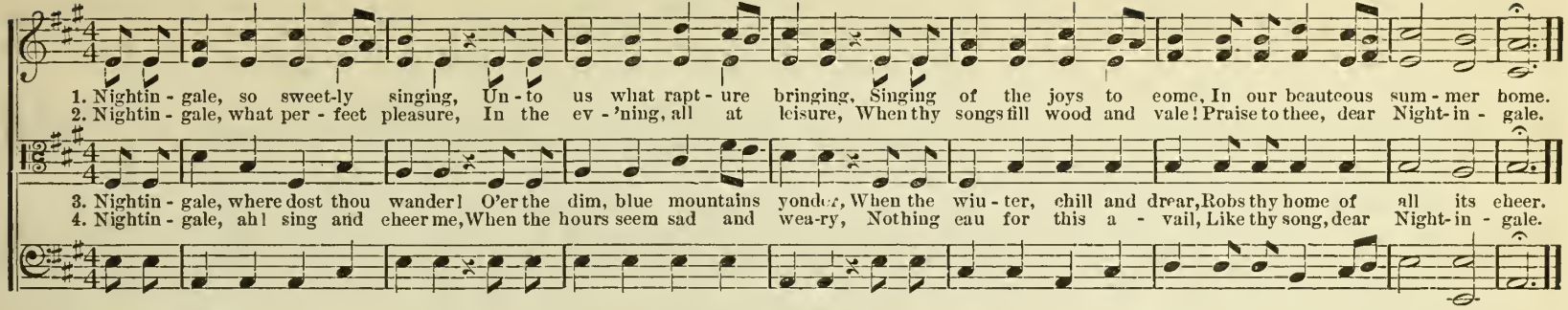
THE FOOT TRAVELER.


1. On foot I dai - ly take my way, O'er mountains bare and meadows gay, And he who is not of my mind. An - oth - er trav'ling mate may find. He
2. This is the mer - ry sing - ers way; His foot - path is with ro - ses gay, In ev - 'ry land where song is known, Where music meets an answ'ring tone, That
3. Foot trav - el to the gay is sweet, But hea - vy hearts make hea - vy feet, The man who loves the sun-shine bright, And never peeps behind for night, To
can - not go with me, He can - not go with me, No, no, He can - not go with me, He can - not go with me.
land his own must be, That land his own must be, Yes, yes, That land his own must be, That land his own must be.
him all bright will he, To him all bright will be, Yes, yes, To him all bright will he, To him all bright will be.

No. 135. J. C. J.

THE NIGHTINGALE'S SONG.

From a folk song of the Black Forest.


1. Nightin - gale, so sweet-ly singing, Un - to us what rapt - ure bringing, Singing of the joys to come, In our beauteous sum - mer home.
2. Nightin - gale, what per - fect pleasure, In the ev - 'ning, all at leisure, When thy songs fill wood and vale! Praise to thee, dear Night-in - gale.
3. Nightin - gale, where dost thou wander! O'er the dim, blue mountains yonder, When the wiu - ter, chill and drear, Robs thy home of all its cheer.
4. Nightin - gale, ah! sing and cheer me, When the hours seem sad and wea-ry, Nothing can for this a - vail, Like thy song, dear Night-in - gale.

No. 136.

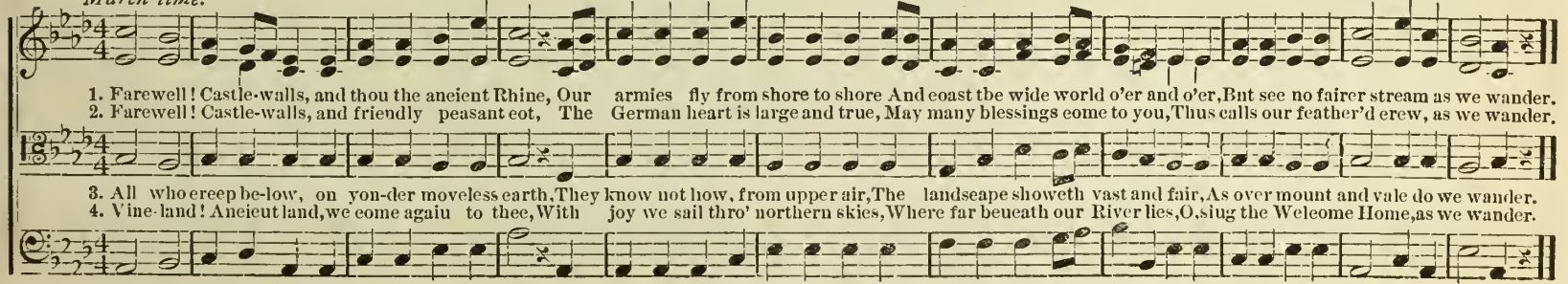
IN MAY-DAY.

1. In May-day, In May-day, A bird once sang to me; The song I nev-er shall for-get, Its notes I oft with smiles repeat, In May - day.
2. In May-day, In May-day, How glad I heard that song; Its notes, they told of peace and love, Like those from golden harps a - bove, In May - day.
3. In May-day, In May-day, That pretty bird, that song! Oh, 'twas the maid I love to meet, Whose cheerful smile was ev - er sweet, In May - day.

No. 137. J. C. J.

THE STORK'S FAREWELL TO THE RHINE.

March time.


1. Farewell! Castle-walls, and thou the ancient Rhine, Our armies fly from shore to shore And coast the wide world o'er and o'er, But see no fairer stream as we wander.
2. Farewell! Castle-walls, and friendly peasant cot, The German heart is large and true, May many blessings come to you, Thus calls our feather'd crew, as we wander.
3. All who creep be-low, on yon-der moveless earth, They know not how, from upper air, The landscape showeth vast and fair, As over mount and vale do we wander.
4. Vine-land! Ancient land, we come again to thee, With joy we sail thro' northern skies, Where far beneath our River lies, O, sing the Welcome Home, as we wander.

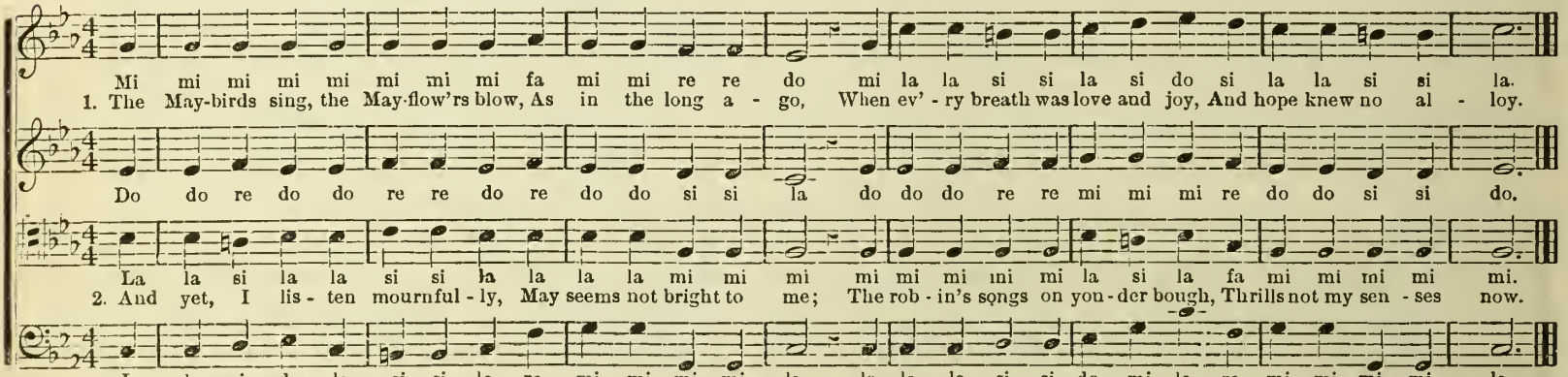
No. 139. Key of E Major. Signature four Sharps.

Join With Me.

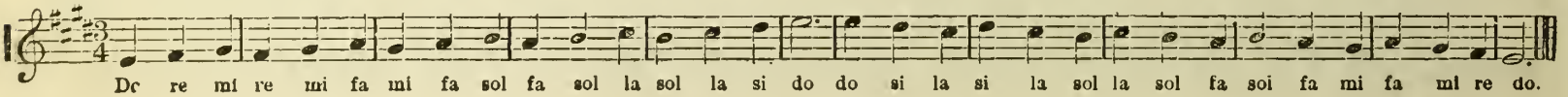
Do do si si la la sol mi mi fa fa mi mi re mi mi fa fa sol sol la la la sol fa mi re do.
Do do si si la la sol do do re re do do si do do si si do do do fa fa mi re do si do.
Join with me and we will sing, Key of E, the ma - jor scale; Sing in tune, make no mis - take; Keep the time, and do not fail.
Do do si si la la sol sol sol sol sol sol sol sol sol sol sol sol sol sol fa la do do la sol fa mi.
Do do si si la la sol do do si si do do sol do do re re mi mi fa fa fa do fa sol sol do.

The May-Birds' Song.

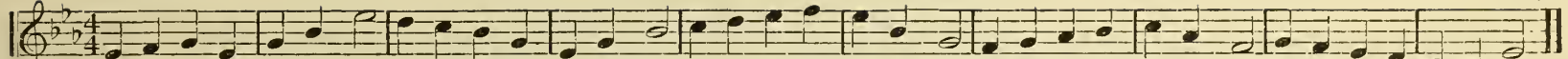
No. 140. Key of C Minor. (Relative of E♭ major.)


Mi mi mi mi mi mi mi mi fa mi mi re re do mi la la si si la si do si la la si si la.
1. The May-birds sing, the May-flow'rs blow, As in the long a - go, When ev' - ry breath was love and joy, And hope knew no al - loy.
Do do re do do re re do re do do si si la do do do re re mi mi mi re do do si si do.
La la si la la si si la la la la mi mi mi mi mi mi mi la si la fa mi mi mi mi mi.
2. And yet, I lis - ten mournful - ly, May seems not bright to me; The rob - in's songs on you - der bough, Thrills not my sen - ses now.
La la si do la si si la re mi mi mi mi la la la la si si do mi la re mi mi mi mi la.

No. 141.

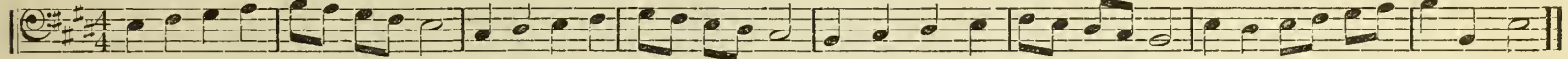


No. 141.



Do re mi do mi sol do si la sol mi do me sol la si do re do sol mi re mi fa sol la fa re mi re do si la sol do.

No. 142.



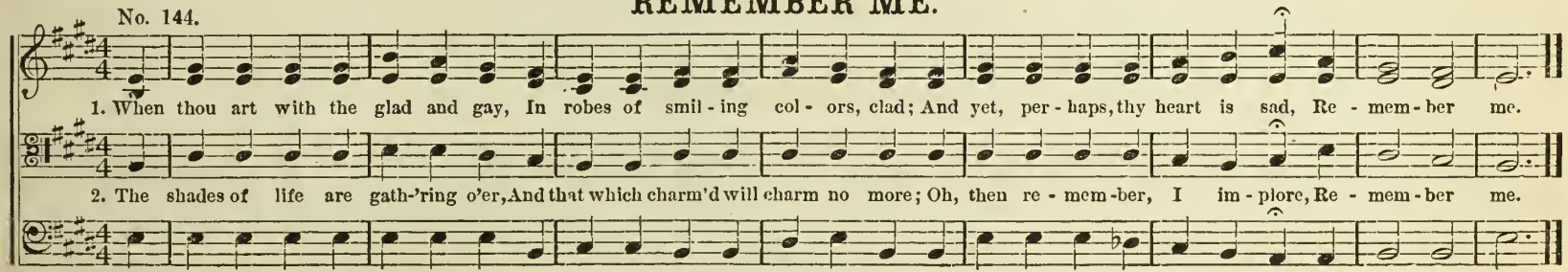
Do re mi fa sol fa mi re do la si do re mi re do si la sol la si do re do si la sol do si do re mi fa sol sol do.

No. 143.

Do si la sol do re la si do la sol fa mi sol do la re sol do sol do mi do fa sol sol do.

REMEMBER ME.

No. 144.

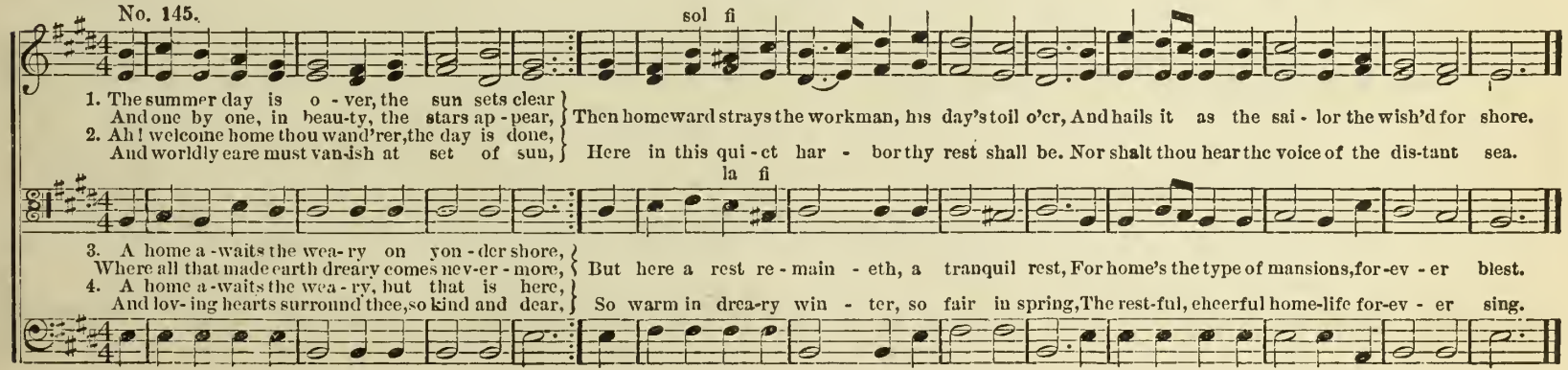


1. When thou art with the glad and gay, In robes of smil - ing col - ors, clad; And yet, per - haps, thy heart is sad, Re - mem - ber me.

2. The shades of life are gath-'ring o'er, And that which charm'd will charm no more; Oh, then re - mem - ber, I im - plore, Re - mem - ber me.

HOME.

No. 145.



1. The summer day is o - ver, the sun sets clear
And one by one, in beau-ty, the stars ap - pear,
2. Ah! welcome home thou wand'rer, the day is done,
And worldly care must van-ish at set of sun,
Then homeward strays the workman, his day's toil o'er, And hails it as the sai - lor the wish'd for shore.
Here in this qui - et har - bor thy rest shall be. Nor shalt thou hear the voice of the dis-tant sea.

3. A home a - waits the wea - ry on yon - der shore,
Where all that made earth dreary comes nev-er - more,
4. A home a - waits the wea - ry, but that is here,
And lov - ing hearts surround thee, so kind and dear,
But here a rest re - main - eth, a tranquil rest, For home's the type of mansions, for-ev - er blest.
So warm in drea-ry win - ter, so fair in spring, The rest-ful, cheerful home-life for-ev - er sing.

SCALE EXERCISE.

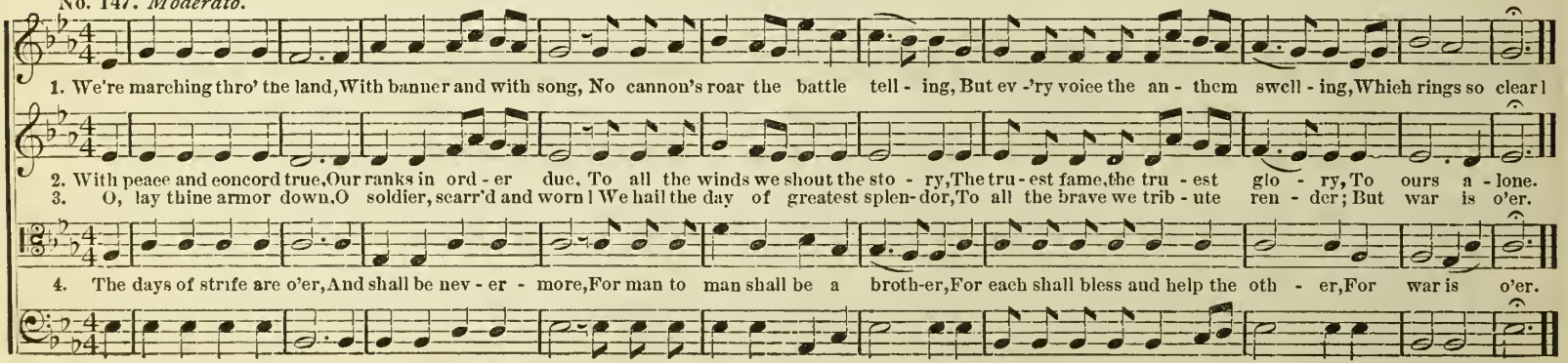
No. 146. To be sung in the keys of C, D♭, D, E♭, and E. J. C JOHNSON.

May be sung slow or fast.

1. I've a lit - tle dog at home, and he knows me: When I come in at the gate, he's so glad he can - not wait: Bow, wow, wow, bow, wow, wow,
2. I've a lit - tle puss at home, and she knows me; When I come in at the door, she goes pur - ring on be - fore; Mew, mew, mew, mew, mew, mew,
3. I've a lit - tle bird at home, and he knows me; When I come in - to the room, he be - gins his lit - tle tune; Chip, chip, chip, chip, chip, chip,
4. I've a lit - tle girl at home, and she loves me; How I love to hear her sing! how her lit - tle voice does ring! Do, do, do, re, re, re,
Bow, wow, wow; bow, wow, wow; Bow, wow, wow; bow, wow, wow; Bow, wow, wow; bow, wow, wow; He keeps jump-ing to and fro be - fore the gate.
Mew, mew, mew; mew, mew, mew; Mew, mew, mew; mew, mew, mew; Mew, mew, mew; mew, mew, mew; She goes pur - ring on be - fore me at the door.
Chip, chip, chip; chip; chip, chip; Chip, chip, chip; Chip, chip, chip; Chip, chip, chip; chip, chip, chip; He be - gins a lit - tle tune with - in the room.
Mi, mi, mi; fa, fa, fa; Sol, sol, sol; la, la, la; Si, si, si; do, do, do; Oh! my lit - tle girl can sing, and she loves me.

THE PEACEFUL ARMY.

No. 147. *Moderato.* F. SILCHER.


1. We're marching thro' the land, With banner and with song, No cannon's roar the battle tell - ing, But ev - 'ry voice the an - them swell - ing, Which rings so clear!
2. With peace and concord true, Our ranks in ord - er due, To all the winds we shout the sto - ry, The tru - est fame, the tru - est glo - ry, To ours a - lone.
3. O, lay thine armor down, O soldier, scarr'd and worn! We hail the day of greatest splen - dor, To all the brave we trib - ute ren - der; But war is o'er.
4. The days of strife are o'er, And shall be nev - er - more, For man to man shall be a broth-er, For each shall bless and help the oth - er, For war is o'er.

When we First Transpose.

No. 152. Key of F major. Signature one Flat.

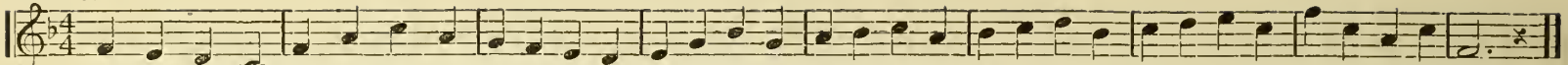
Do do si si la la sol sol sol fa fa mi mi re mi mi fa fa sol sol la sol fa mi mi re re do.
Do do si si la la sol do do si si do do si do do si si do do do do re do do si si do.
When we first transpose by flats To the Ma - jor key of F, Do is on the fourth line, bass, first space, fifth line, Treb - le Clef.
Do do si si la la sol sol sol sol sol sol sol sol sol sol sol sol sol fa sol la sol sol fa fa mi.
Do do si si la la sol mi mi re re do do sol do do re re mi mi fa ml fa sol sol sol sol do.

No. 153.

Praise to God.

Do do re re mi fa sol la sol fa mi re re mi mi fa sol sol la si do la la sol fa mi re do.
1. Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.
Do do re re mi fa sol do do si do do si do do si do do do re mi do do do re do si do.
Do do re re mi fa sol fa sol sol sol sol sol sol sol sol sol sol fa fa sol fa fa sol la sol fa mi.
2. Grateful, nev - er - end - ing praise, Lord, to thee my soul shall raise; And when ev' - ry blessing's flown, Love thee for thy-self a - lone.
Do do re re ml fa sol fa mi re do sol sol do do re ml mi fa re do fa fa mi fa sol sol do.

No. 150.



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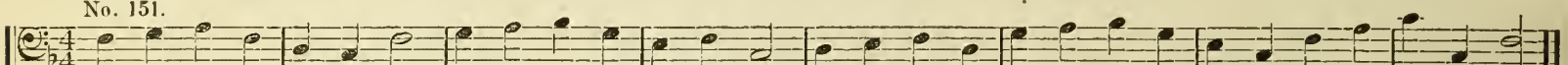

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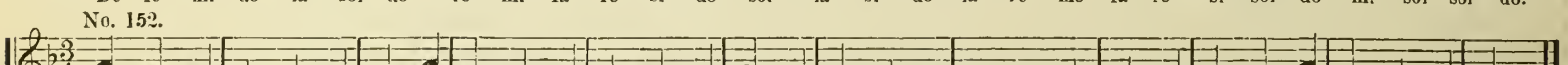
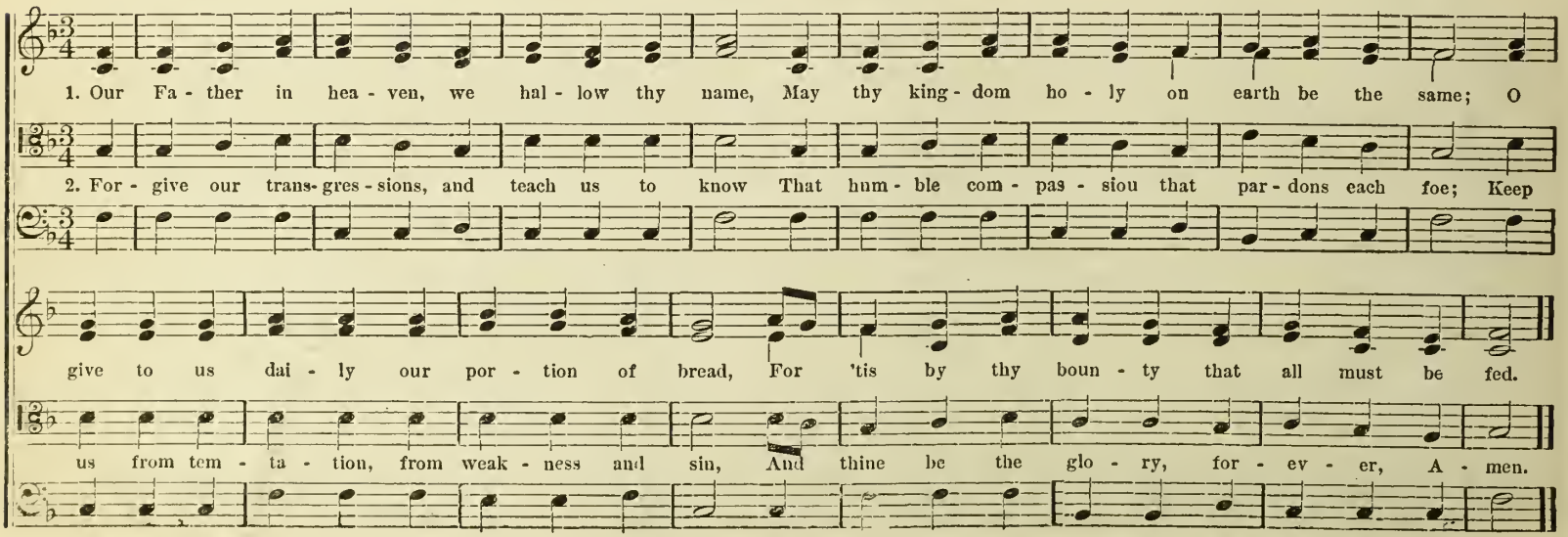
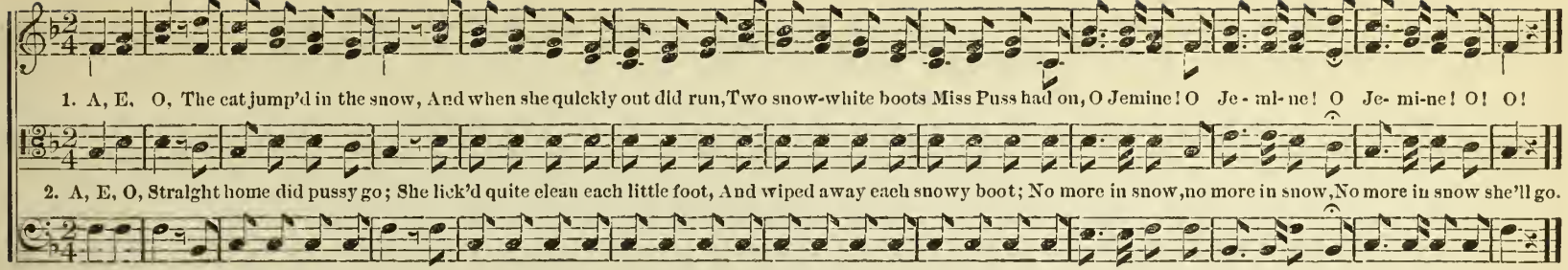


OUR FATHER IN HEAVEN.

No. 153. FOR OPENING OR CLOSING.


1. Our Fa - ther in hea - ven, we hal - low thy name, May thy king - dom ho - ly on earth be the same; O
2. For - give our trans - gres - sions, and teach us to know That hum - ble com - pas - sion that par - dons each foe; Keep
give to us dai - ly our por - tion of bread, For 'tis by thy boun - ty that all must be fed.
us from tem - ta - tion, from weak - ness and sin, And thine be the glo - ry, for - ev - er, A - men.

No. 154.


1. A, E, O, The cat jump'd in the snow, And when she quickly out did run, Two snow-white boots Miss Puss had on, O Jemine! O Je - mi-ne! O Je- mi-ne! O! O!
2. A, E, O, Stralght home did pussy go; She lick'd quite clean each little foot, And wiped away each snowy boot; No more in snow, no more in snow, No more in snow she'll go.

No. 155.

THE BOY AND WREN.

1. A boy once caught a bird - ling bright, hm, hm, hm, hm, And laugh'd to see him
2. So fool - ish in his joy was he, hm, hm, hm, hm, He grasp'd the bird quite
3. Up flew the lit tle wren in air, hm, hm, hm, hm, And laugh'd to see the
caged so tlght, hm, hm, hm, hm, hm, hm, hm, hm.
awk - ward - ly. hm, hm, hm, hm, hm, hm, hm, hm, hm, hm.
dull boy stare, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm.

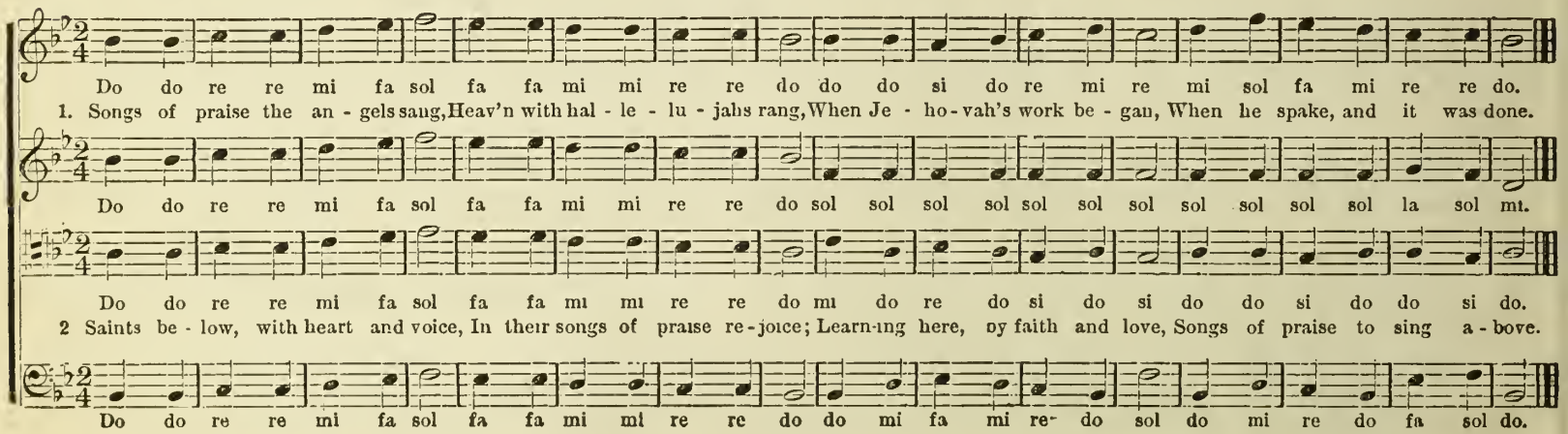
Two Flats is the Signature.

No. 157. Key of B flat Major. Signature of two Flats.

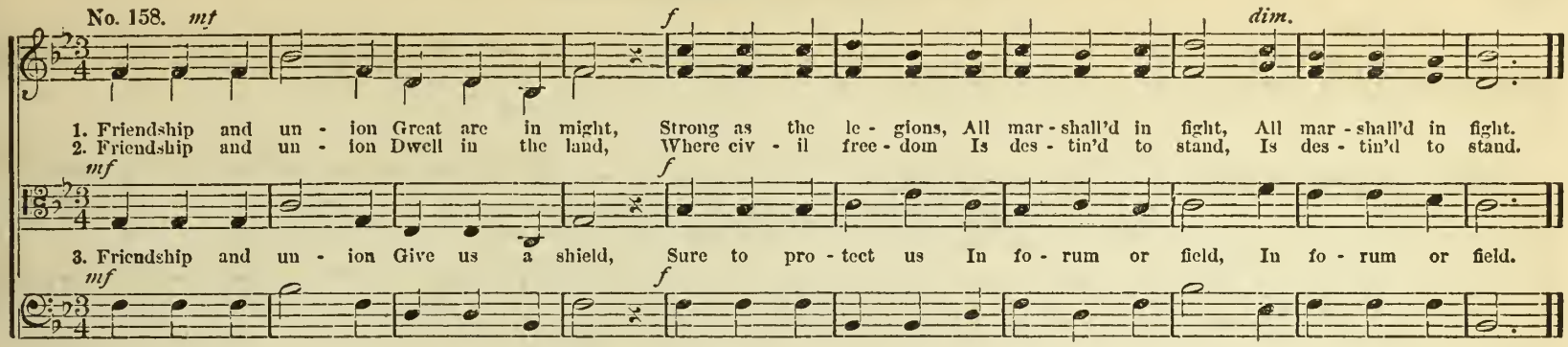
Do do si si la la sol do do re re mi mi re re re mi mi fa fa mi re re do do si si do.
Do do si si la la sol sol sol sol sol sol sol sol sol sol sol sol sol sol sol la la sol sol fa fa mi.
Two flats is the sig - na - ture, B flat ma - jor is the key; Bass has do the space a - bove, Tre - ble, third line, as you see.
Do do si si la la sol sol do si si do do si si si do do re re do fa fa mi mi re re do.
Do do si si la la sol mi mi sol sol do do sol sol sol do do si si do fa fa sol sol sol sol do.

No. 158.

Songs of Praise.

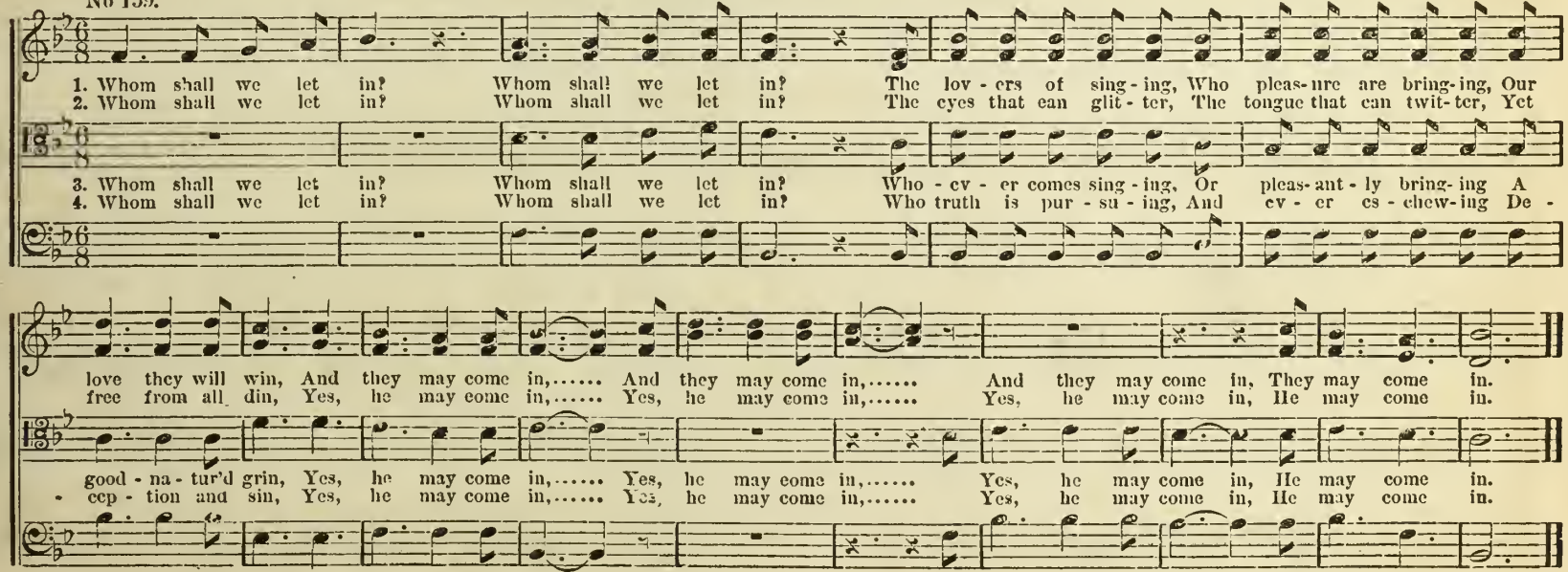

Do do re re mi fa sol fa fa mi mi re re do do do si do re mi re mi sol fa mi re re do.
1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gan, When he spake, and it was done.
Do do re re mi fa sol fa fa mi mi re re do sol sol sol sol sol sol sol sol sol sol sol la sol mi.
Do do re re mi fa sol fa fa mi mi re re do mi do re do si do si do do si do do si do.
2 Saints be - low, with heart and voice, In their songs of praise re - joice; Learn-ing here, by faith and love, Songs of praise to sing a - bove.
Do do re re mi fa sol fa fa mi mi re re do do mi fa mi re- do sol do mi re do fa sol do.

No. 158.


mf
f
dim.
1. Friendship and un - ion Great are in might, Strong as the le - gions, All mar - shall'd in fight, All mar - shall'd in fight.
2. Friendship and un - ion Dwell in the land, Where civ - il free - dom Is des - tin'd to stand, Is des - tin'd to stand.
mf
f
3. Friendship and un - ion Give us a shield, Sure to pro - tect us In fo - rum or field, In fo - rum or field.
mf
f

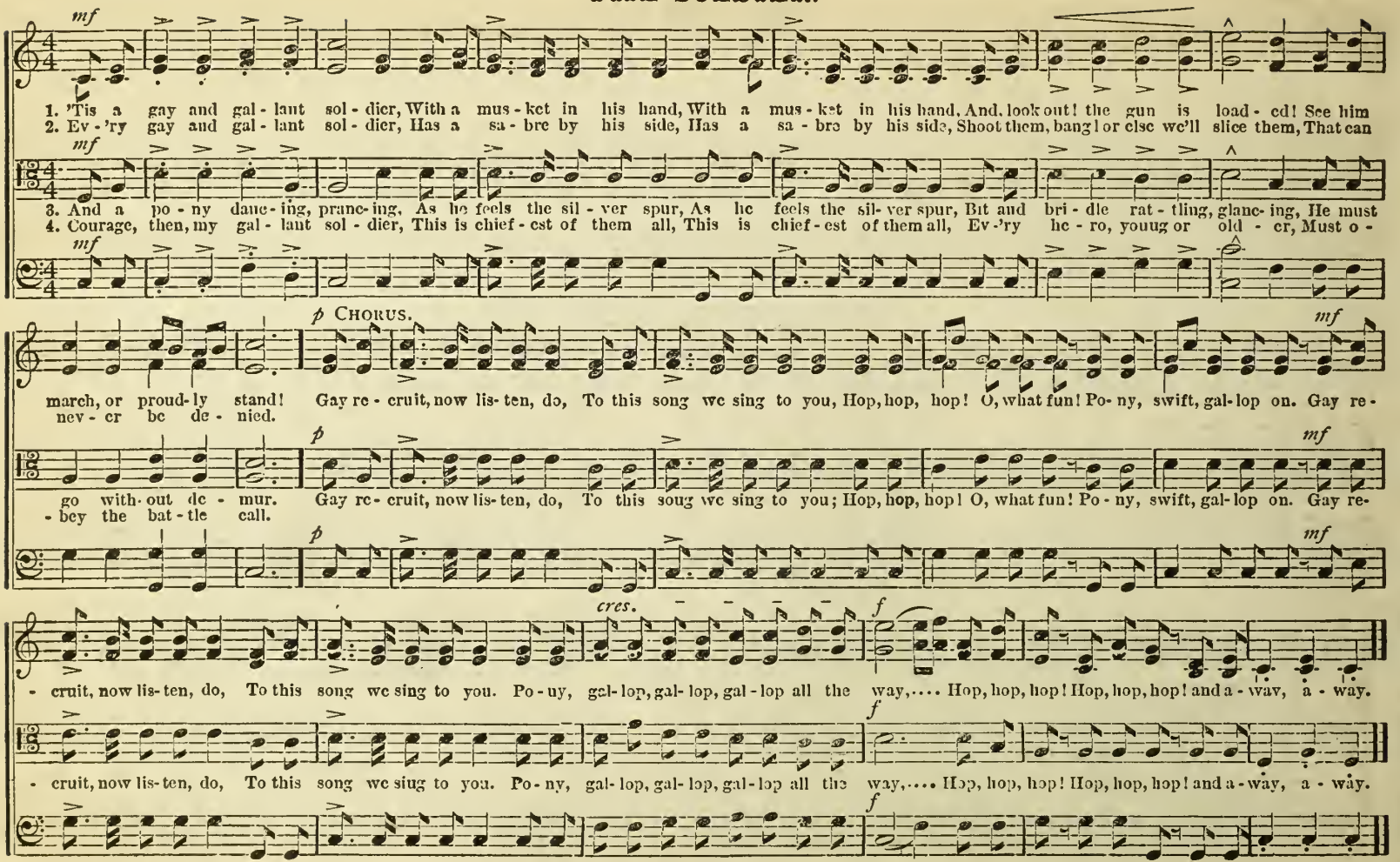
WHO SHALL COME IN?

No 159.


1. Whom shall we let in? Whom shall we let in? The lov - ers of sing - ing, Who pleas - ure are bring - ing, Our
2. Whom shall we let in? Whom shall we let in? The eyes that can glit - ter, The tongue that can twit - ter, Yet
3. Whom shall we let in? Whom shall we let in? Who - ev - er comes sing - ing, Or pleas - ant - ly bring - ing A
4. Whom shall we let in? Whom shall we let in? Who truth is pur - su - ing, And ev - er es - chew - ing De -
love they will win, And they may come in,..... And they may come in,..... And they may come in, They may come in.
free from all din, Yes, he may come in,..... Yes, he may come in,..... Yes, he may come in, He may come in.
good - na - tur'd grin, Yes, he may come in,..... Yes, he may come in,..... Yes, he may come in, He may come in.
- cep - tion and sin, Yes, he may come in,..... Yes, he may come in,..... Yes, he may come in, He may come in.

THE SOLDIER.

Allegretto.


mf
1. 'Tis a gay and gal - lant sol - dier, With a mus - ket in his hand, With a mus - ket in his hand, And, look out! the gun is load - ed! See him
2. Ev - 'ry gay and gal - lant sol - dier, Has a sa - bre by his side, Has a sa - bre by his side, Shoot them, bang! or else we'll slice them, That can
3. And a po - ny danc - ing, pranc - ing, As he feels the sil - ver spur, As he feels the sil - ver spur, Bit and bri - dle rat - tling, glanc - ing, He must
4. Courage, then, my gal - lant sol - dier, This is chief - est of them all, This is chief - est of them all, Ev - 'ry he - ro, young or old - er, Must o -
p CHORUS.
mf
march, or proud - ly stand! Gay re - cruit, now lis - ten, do, To this song we sing to you, Hop, hop, hop! O, what fun! Po - ny, swift, gal - lop on. Gay re -
nev - er be de - nied.
go with - out de - mur. Gay re - cruit, now lis - ten, do, To this song we sing to you; Hop, hop, hop! O, what fun! Po - ny, swift, gal - lop on. Gay re -
bey the bat - tle call.
cres.
f
- cruit, now lis - ten, do, To this song we sing to you. Po - ny, gal - lop, gal - lop, gal - lop all the way,.... Hop, hop, hop! Hop, hop, hop! and a - way, a - way.
- cruit, now lis - ten, do, To this song we sing to you. Po - ny, gal - lop, gal - lop, gal - lop all the way,.... Hop, hop, hop! Hop, hop, hop! and a - way, a - way.

J. C. J.

Allegretto.

1. Of the Bar - on B, the for - es - ter am I, Gai - ly thro' the woods I roam; Bound-ing deer all know my
2. When the Bar - on B, with all the gal - lant train, Comes to ride in for - est glades, Horn and hound make mer - ry

3. Man - y riv - u - lets a - mid the shad - ing green, In the for - est depths are seen, From dark pools in play the

voice a - mid the shad-ows. Loud my bu - gle sounds a - far a - long the mead-ows; Or should hunters thread with me the for - est way!
mu - sic far re - sound - ing, Shout and cry re - spond from all the wood sur - rounding. Is the game in view, then quick-ly will you hear:

spor-tive fish are leap - ing, Far a - way the riv - er's tide a - long is sweeping. Should you sail there - on, then hap - ly you may hear:

Hop! Cha - ri - va - ri, *Tchum! Hop! Cha - ri - va - ri, *Tchum! Tchum! Tchum! Hop! Cha - ri - va - ri, Tchum.
Hop! Cha - ri - va - ri, *Tchum! Hop! Cha - ri - va - ri, *Tchum! Tchum! Tchum! Hop! Cha - ri - va - ri, Tchum

* Pronounced *Choom.*

TEARS.

No. 143. J. C. J.

Not too slow.

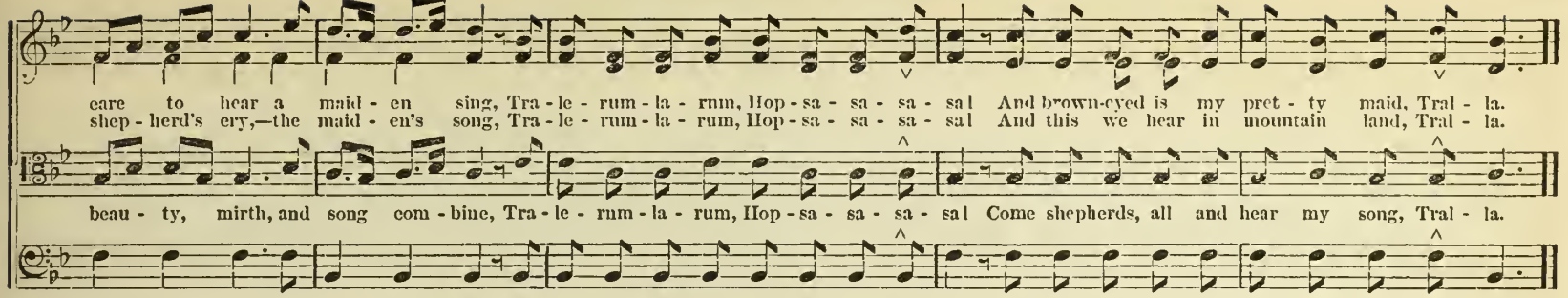
1. Tears? they're all - ways fall - ing In this world of ours, As the dew of eve - ning, Fresh - ens all the flow'rs,
2. Hope, with star - eyes gaz - ing Far with - in the veil, View - eth joy a - maz - ing, Woe can - not as sail,
3. On thy heart un - yield - ing Fall re - pent - ant tears, Soft - en, yet with heal - ing, That e'en grief en - dears,
As the dash - ing rain - drops Beau - ti - fy the field, So doth rain of sor - row Pre - ious har - vest yield.
Patience, gen - tle an - gel, Bears our hea - vy load, Faith, with lift - ed fin - ger, Points the heav'n-ward road.
Friend with friend ex - chang - eth Sym - pa - thy di - vine, They who love and trust here, Shall in Glo - ry shine.

THE BROWN-EYED MAID.

J. C. J.

Solo or Duett. *Chorus.* *Solo or Duett.* *Chorus*

1. My maid-en hath the brownest eyes' Tra - la! She gaz - eth with a sweet sur - prise Tra - la! That one so rude, so rough and strong, Should
2. We dwellers of the mountain land Tra - la! On lof - ty cliff de - light - ed stand, Tra - la! And list, while ring the vales a - long, The
3. We, Alpine shepherds, rough and strong, Tra - la! All love to hear a maiden's song, Tra - la! And if the maid be fair as mine, Then

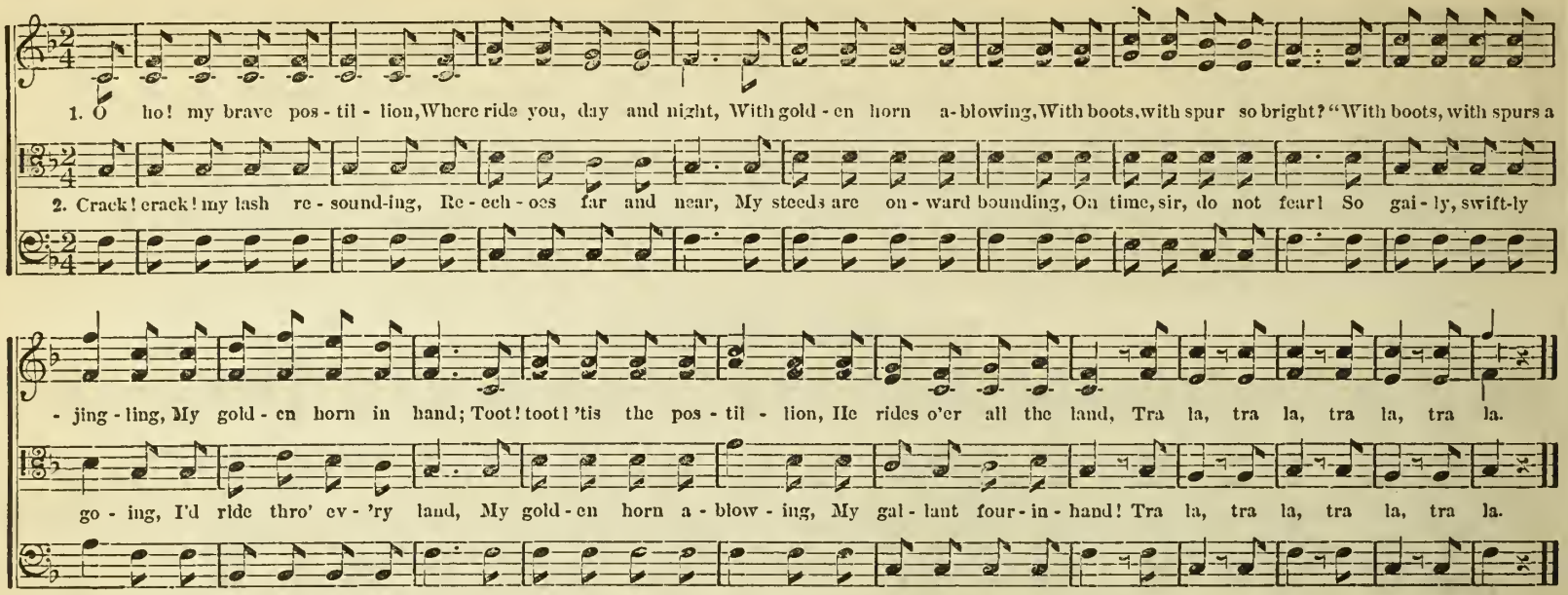

care to hear a maid - en sing, Tra - le - rum - la - rum, Hop - sa - sa - sa - sa! And brown-eyed is my pret - ty maid, Tral - la.
shep - herd's cry,—the maid - en's song, Tra - le - rum - la - rum, Hop - sa - sa - sa - sa! And this we hear in mountain land, Tral - la.
beau - ty, mirth, and song com - bine, Tra - le - rum - la - rum, Hop - sa - sa - sa - sa! Come shepherds, all and hear my song, Tral - la.

FAITHFUL FRIENDS.

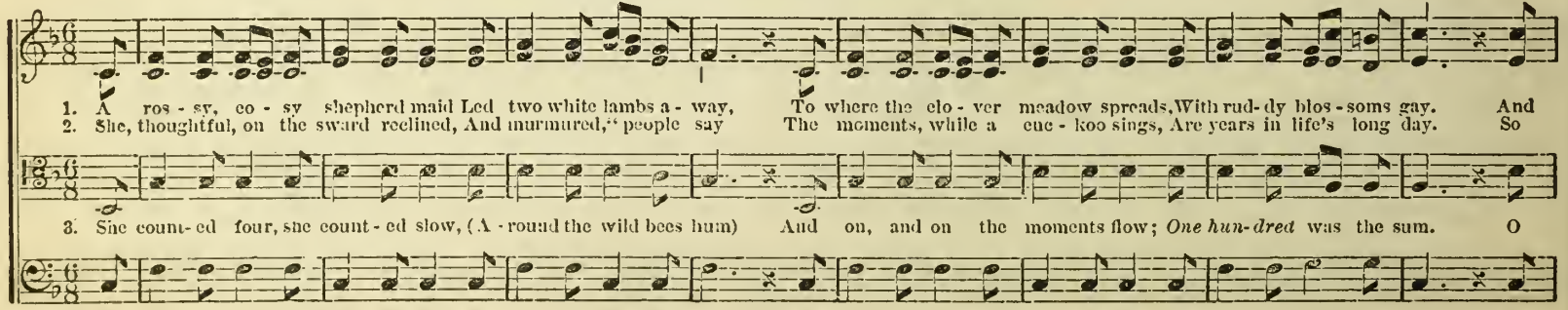
J. C. J.

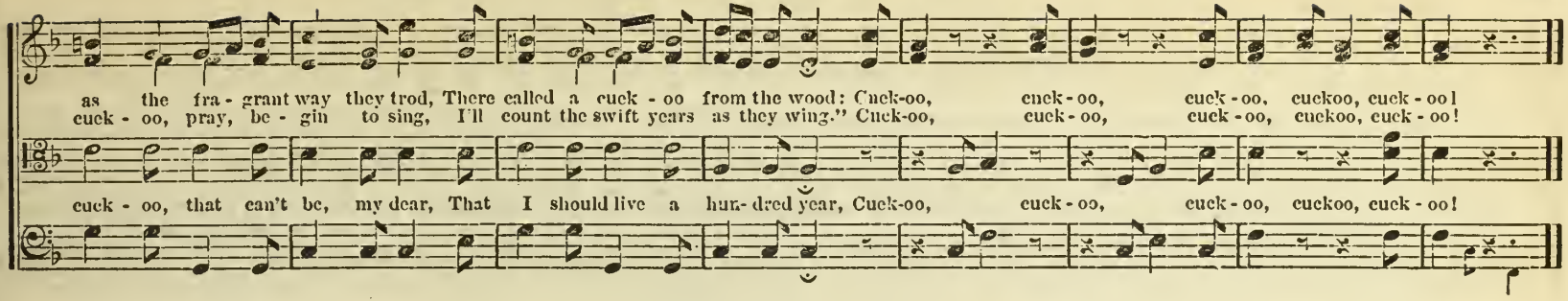
1. How firm and how tran - quil the hearts that are true, Then grasp my hand, O, broth - er, my
2. There's strength in our un - ion, there's cheer in a song, Har - mo - nious - ly our cho - rus in
3. A good world, a fair world, is this where we dwell, That strong rule, call'd the Gold - en, our
4. This firm bond of un - ion, our guide it shall be, We seek a broth - er's well - fare, and
faith is firm in you, Then grasp my band, O, broth - er, my faith is firm in you.
mu - sic sweet pro - long, Har - mo - nious - ly our cho - rus in mu - sic sweet pro - long.
hearts should love it well, That strong rule, call'd the Gold - en, our hearts should love it well.
that our joy shall be, We seek a broth - er's wel - fare, and that our joy shall be.

THE POSTILLION.


1. O ho! my brave pos - til - lion, Where ride you, day and night, With gold - en horn a-blowing, With boots, with spur so bright? "With boots, with spurs a
2. Crack! crack! my lash re - sound-ing, Re - ech - oes far and near, My steeds are on - ward bounding, On time, sir, do not fear! So gai - ly, swift-ly
- jing - ling, My gold - en horn in hand; Toot! toot! 'tis the pos - til - lion, He rides o'er all the land, Tra la, tra la, tra la, tra la.
go - ing, I'd ride thro' ev - 'ry land, My gold - en horn a - blow - ing, My gal - lant four - in - hand! Tra la, tra la, tra la, tra la.

THE CUCKOO AND SHEPHERDESS.


1. A ros - sy, co - sy shepherd maid Led two white lambs a - way, To where the clo - ver meadow spreads, With rud - dy blos - soms gay. And
2. She, thoughtful, on the sward reclined, And murmured, "people say The moments, while a cuc - koo sings, Are years in life's long day. So
3. She count - ed four, she count - ed slow, (A - round the wild bees hum) And on, and on the moments flow; *One hun - dred* was the sum. O


as the fra - grant way they trod, There called a cuck - oo from the wood: Cuck-oo, cuck - oo, cuck - oo, cuckoo, cuck - oo!
cuck - oo, pray, be - gin to sing, I'll count the swift years as they wing." Cuck-oo, cuck - oo, cuck - oo, cuckoo, cuck - oo!
cuck - oo, that can't be, my dear, That I should live a hun - dred year, Cuck-oo, cuck - oo, cuck - oo, cuckoo, cuck - oo!

J. C. J.

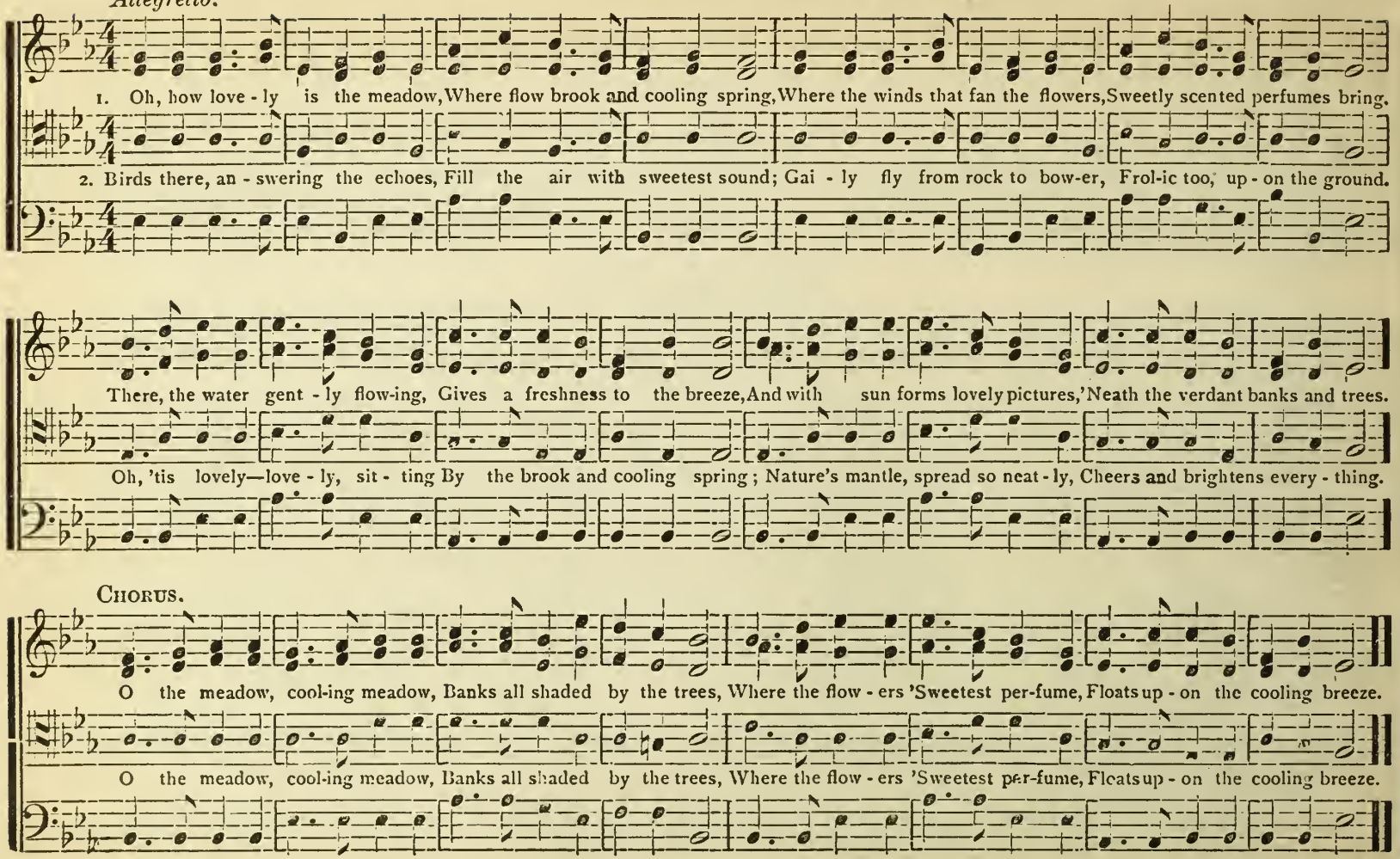
HUNTER'S SONG.

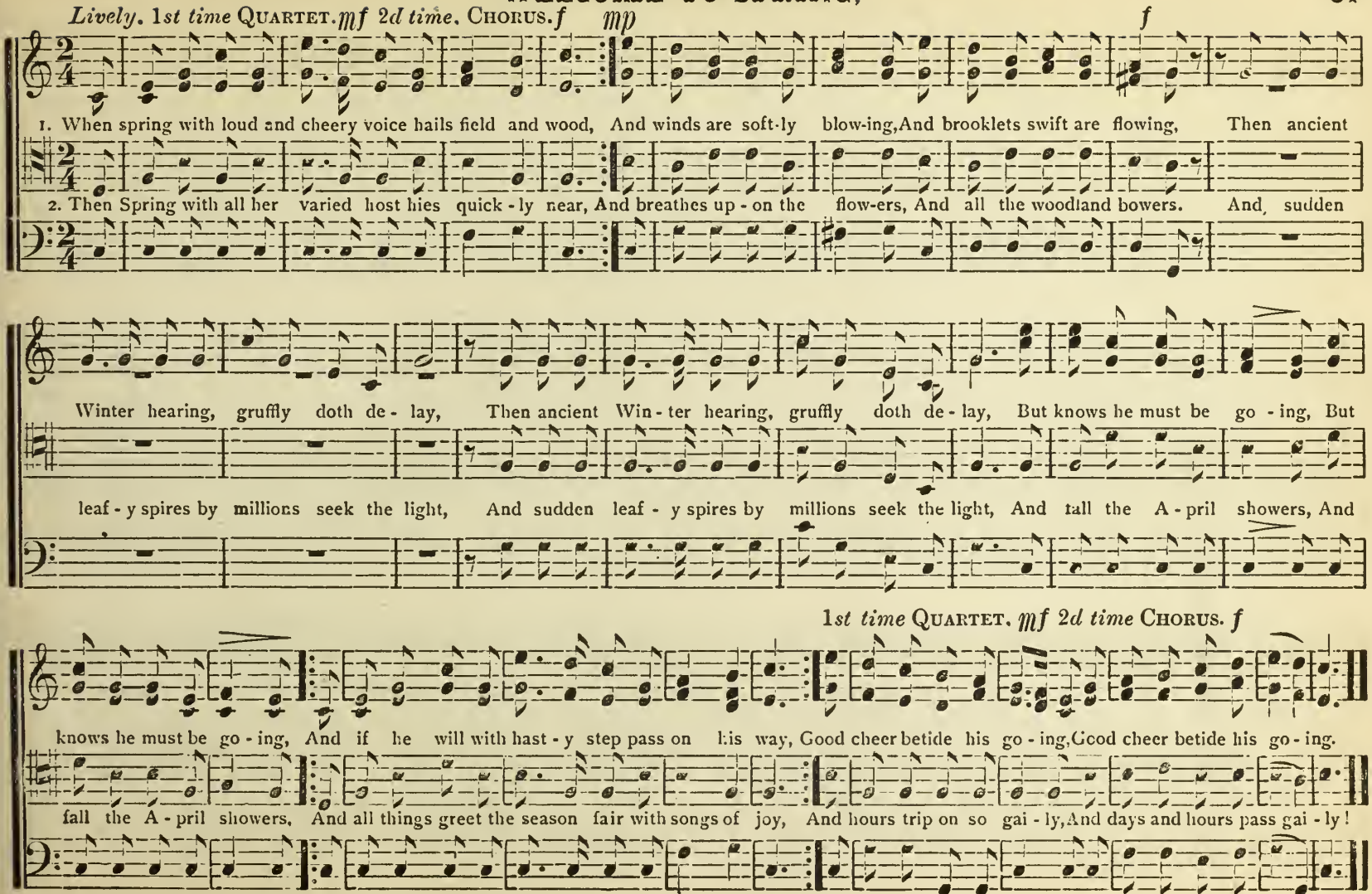
1. With the day - star ris - ing, Up the moun - tain side,..... Bounds the gal - lant hunt - er,
2. When the sun shines bright - ly, Gild - ing east and west..... Then his horn sounds blithe - ly,
3. See the cham - ois leap - ing, O'er yon rocks a - far..... Speeds the mer - ry hun - ter
4. When cool sha - dows blend - ing, Veil the moun - tain dome.... Gai - ly sings the hunt - er,
f
Repeat pp
In his joy and pride..... Tra, la, la, tra, la, la, tra, la, la, la, Tra la, la, tra la, la.....
From the moun - tain crest.....
f
To the syl van war..... Tra, la, la, tra, la, la, tra, la, la, la, Tra la, la, la la la.....
Sure of "wel - come home!"....
f

THE MEADOWS.

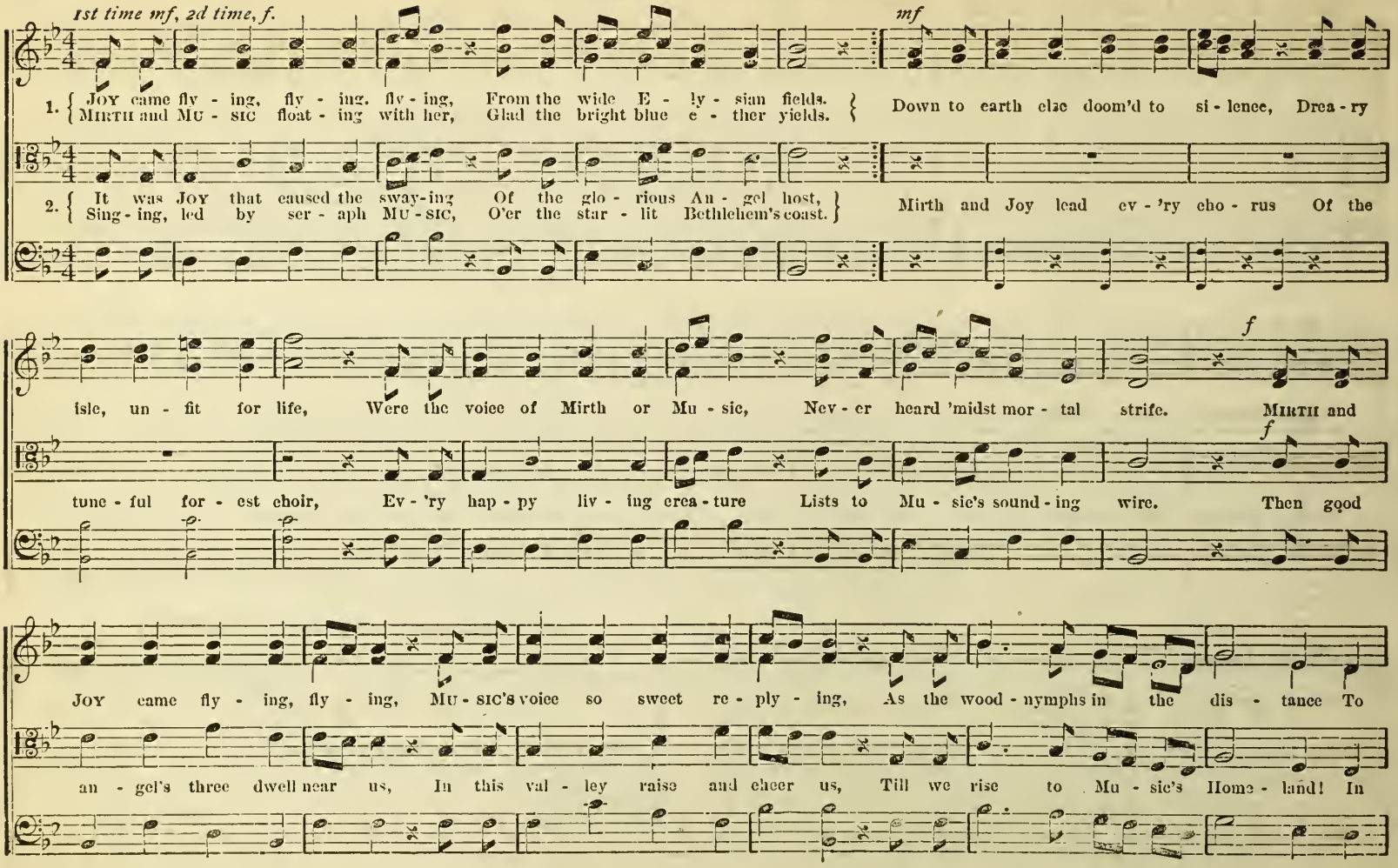
Words and music by H. F. Wight.

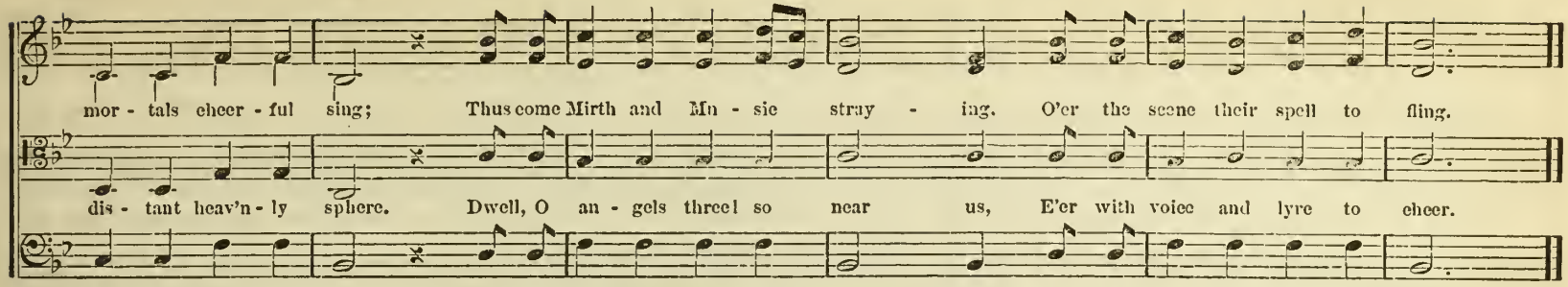
Allegretto.


1. Oh, how love - ly is the meadow, Where flow brook and cooling spring, Where the winds that fan the flowers, Sweetly scented perfumes bring.
2. Birds there, an - swering the echoes, Fill the air with sweetest sound; Gai - ly fly from rock to bow-er, Frol-ic too, up - on the ground.
There, the water gent - ly flow-ing, Gives a freshness to the breeze, And with sun forms lovely pictures, 'Neath the verdant banks and trees.
Oh, 'tis lovely—love - ly, sit - ting By the brook and cooling spring; Nature's mantle, spread so neat - ly, Cheers and brightens every - thing.
Chorus.
O the meadow, cool-ing meadow, Banks all shaded by the trees, Where the flow - ers 'Sweetest per-fume, Floats up - on the cooling breeze.
O the meadow, cool-ing meadow, Banks all shaded by the trees, Where the flow - ers 'Sweetest per-fume, Floats up - on the cooling breeze.


Lively. 1st time QUARTET. mf 2d time. CHORUS. f mp
f
1. When spring with loud and cheery voice hails field and wood, And winds are soft-ly blow-ing, And brooklets swift are flowing, Then ancient
2. Then Spring with all her varied host hies quick-ly near, And breathes up-on the flow-ers, And all the woodland bowers. And, sudden
Winter hearing, gruffly doth de-lay, Then ancient Win-ter hearing, gruffly doth de-lay, But knows he must be go-ing, But
leaf-y spires by millions seek the light, And sudden leaf-y spires by millions seek the light, And tall the A-pril showers, And
1st time QUARTET. mf 2d time CHORUS. f
knows he must be go-ing, And if he will with hast-y step pass on his way, Good cheer betide his go-ing, Good cheer betide his go-ing.
fall the A-pril showers, And all things greet the season fair with songs of joy, And hours trip on so gai-ly, And days and hours pass gai-ly!

JOY, MIRTH, AND MUSIC.

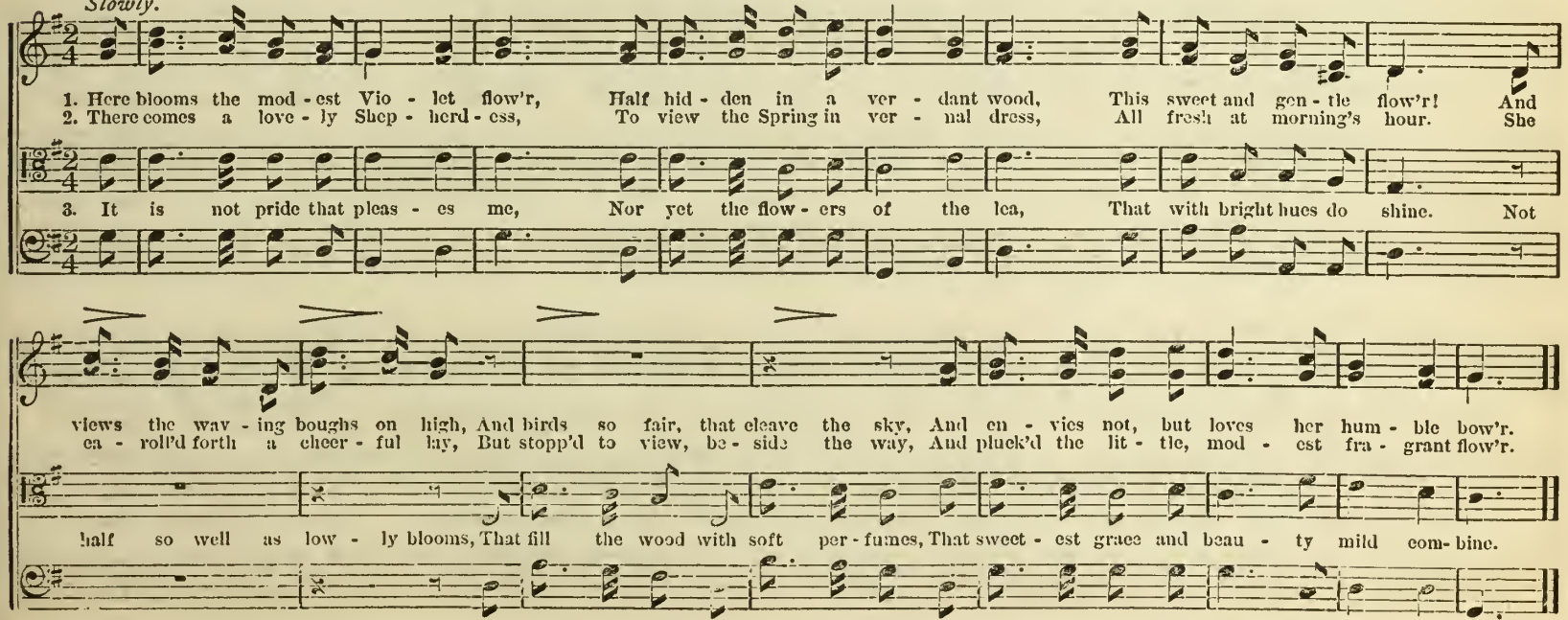

1st time mf, 2d time, f.
mf
1. Joy came fly - ing, fly - ing, fly - ing, From the wide E - ly - sian fields.
Mirth and Mu - sic float - ing with her, Glad the bright blue e - ther yields.
Down to earth else doom'd to si - lence, Drea - ry
2. It was Joy that caused the sway-ing Of the glo - rious An - gel host,
Sing - ing, led by ser - aph Mu - sic, O'er the star - lit Bethlehem's coast.
Mirth and Joy lead ev - 'ry cho - rus Of the
isle, un - fit for life, Were the voice of Mirth or Mu - sic, Nev - er heard 'midst mor - tal strife.
f
Mirth and
tune - ful for - est choir, Ev - 'ry hap - py liv - ing crea - ture Lists to Mu - sic's sound - ing wire.
f
Then good
Joy came fly - ing, fly - ing, Mu - sic's voice so sweet re - ply - ing, As the wood - nymphs in the dis - tance To
an - gel's three dwell near us, In this val - ley raise and cheer us, Till we rise to Mu - sic's Home - land! In


mor - tals cheer - ful sing; Thus come Mirth and Mu - sic stray - ing. O'er the scene their spell to fling.
dis - tant heav'n - ly sphere. Dwell, O an - gels three! so near us, E'er with voice and lyre to cheer.

J. C. J.

THE VIOLET.

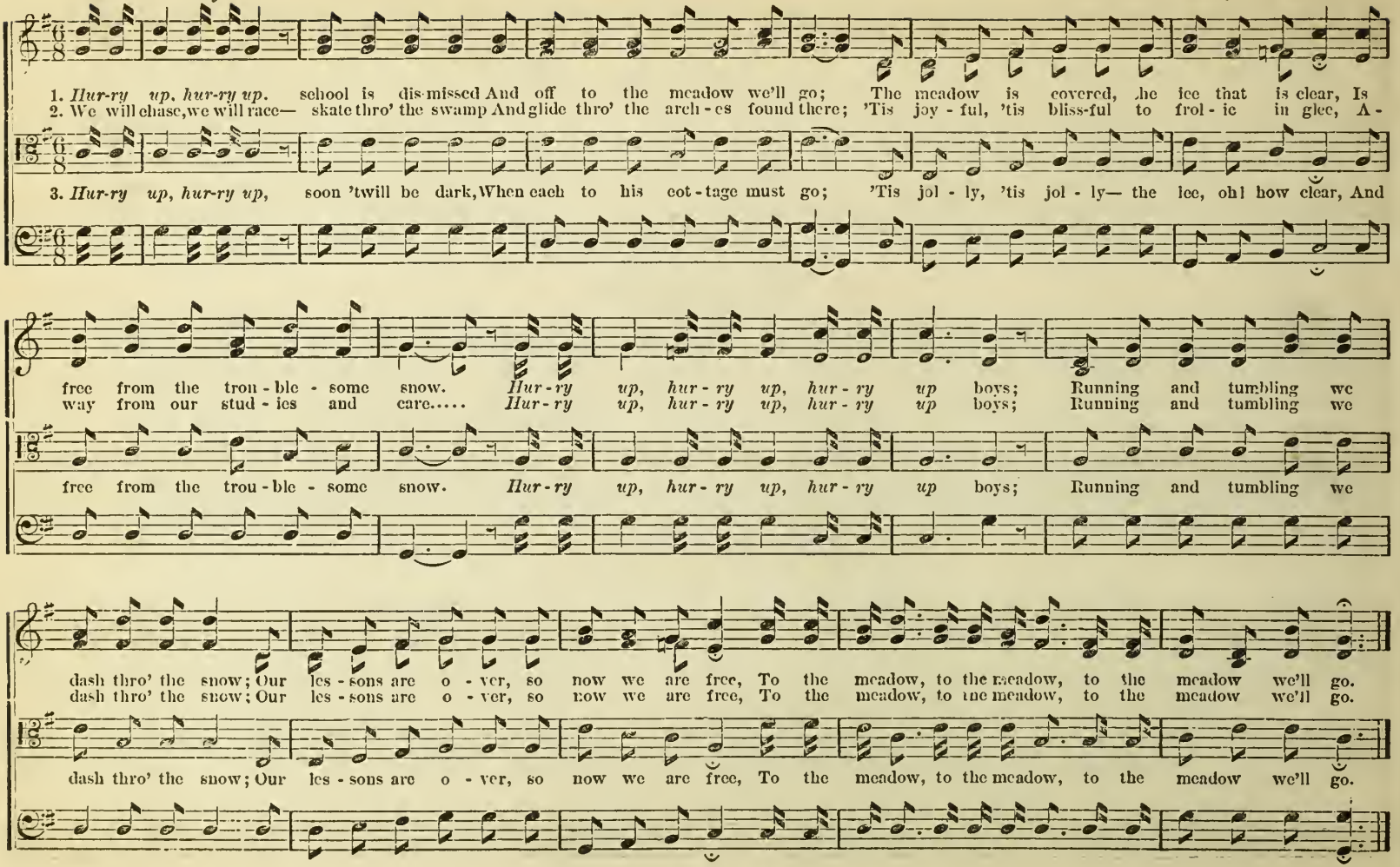
Slowly.


1. Here blooms the mod - est Vio - let flow'r, Half hid - den in a ver - dant wood, This sweet and gen - tle flow'r! And
2. There comes a love - ly Shep - herd - ess, To view the Spring in ver - nal dress, All fresh at morning's hour. She
3. It is not pride that pleas - es me, Nor yet the flow - ers of the lea, That with bright hues do shine. Not
views the wav - ing boughs on high, And birds so fair, that cleave the sky, And en - vies not, but loves her hum - ble bow'r.
ea - roll'd forth a cheer - ful lay, But stopp'd to view, be - side the way, And pluck'd the lit - tle, mod - est fra - grant flow'r.
half so well as low - ly blooms, That fill the wood with soft per - fumes, That sweet - est grace and beau - ty mild com- bine.

SKATING SONG.

Bold and lively.

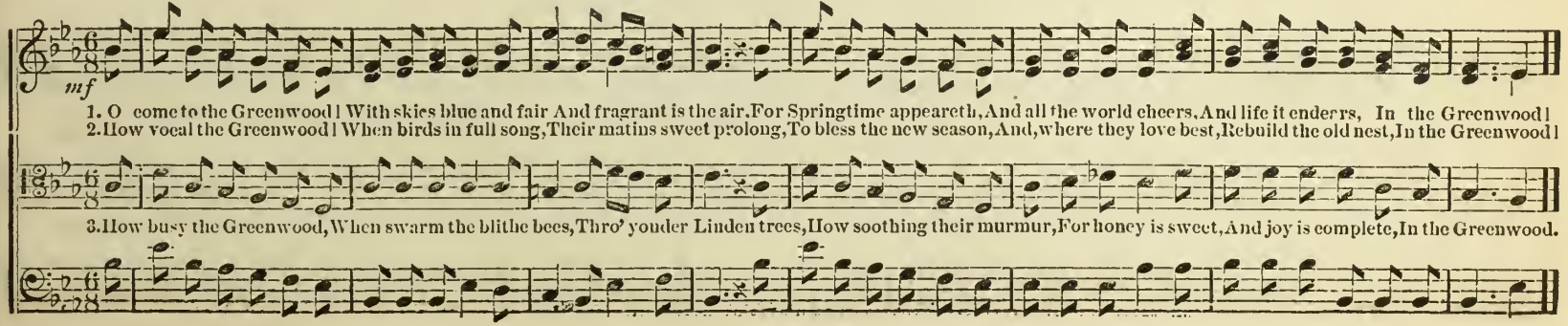
Words and music by H. F. WIGHT.


1. Hur-ry up, hur-ry up. school is dis-missed And off to the meadow we'll go; The meadow is covered, the ice that is clear, Is
2. We will chase, we will race— skate thro' the swamp And glide thro' the arch-es found there; 'Tis joy-ful, 'tis bliss-ful to frol-ic in glee, A-
3. Hur-ry up, hur-ry up, soon 'twill be dark, When each to his cot-tage must go; 'Tis jol-ly, 'tis jol-ly— the ice, oh! how clear, And
free from the trou-ble-some snow. Hur-ry up, hur-ry up, hur-ry up boys; Running and tumbling we
way from our stud-ies and care..... Hur-ry up, hur-ry up, hur-ry up boys; Running and tumbling we
free from the trou-ble-some snow. Hur-ry up, hur-ry up, hur-ry up boys; Running and tumbling we
dash thro' the snow; Our les-sons are o-ver, so now we are free, To the meadow, to the meadow, to the meadow we'll go.
dash thro' the snow; Our les-sons are o-ver, so now we are free, To the meadow, to the meadow, to the meadow we'll go.
dash thro' the snow; Our les-sons are o-ver, so now we are free, To the meadow, to the meadow, to the meadow we'll go.

Chorus
Glid - ing o'er the mead - ow, Where are form - ing shad - ows, Chas - ing one an - oth - er as we go;
Glid - ing o'er the mead - ow, Where are form - ing shad - ows, Chas - ing one an - oth - er as we go;
Dash - ing through the ce - dars, Hunt - ing out our lead - ers Hid - den 'neath the green pines, bent with snow.
Dash - ing through the ce - dars, Hunt - ing out our lead - ers Hid - den 'neath the green pines, bent with snow.

THE GREENWOOD.

J. C. J.


mf
1. O come to the Greenwood! With skies blue and fair And fragrant is the air. For Springtime appeareth, And all the world cheers, And life it endears, In the Greenwood!
2. How vocal the Greenwood! When birds in full song, Their matins sweet prolong, To bless the new season, And, where they love best, Rebuild the old nest, In the Greenwood!
3. How busy the Greenwood, When swarm the blithe bees, Thro' yonder Linden trees, How soothing their murmur, For honey is sweet, And joy is complete, In the Greenwood.

GREETING SONG.

Words and music by H. F. WIGHT.

Cheerfully.

1. We in - vite you here to - night, friends. To join our hap - py throng, Who thus have met to - geth - er In cho - rus bold and strong.
2. We will sing the choic - est treasures, Our books of song un - fold; We'll sing of life's sweet pleasures, In songs both new and old.
3. Are you sad? our songs will cheer you, Drive grief and care a - way, The thought of them will bring you A so - lace ev - 'ry day.

Chorus.

We'll sing, we'll sing, we'll sing, we'll sing, We'll sing in joy - ful measure; We'll sing, we'll sing, we'll sing, we'll sing, We'll sing tra, la, la, la la.

We'll sing, we'll sing, we'll sing, we'll sing, We'll sing in joy - ful measure; We'll sing, we'll sing, we'll sing, we'll sing, We'll sing tra, la, la, la la.

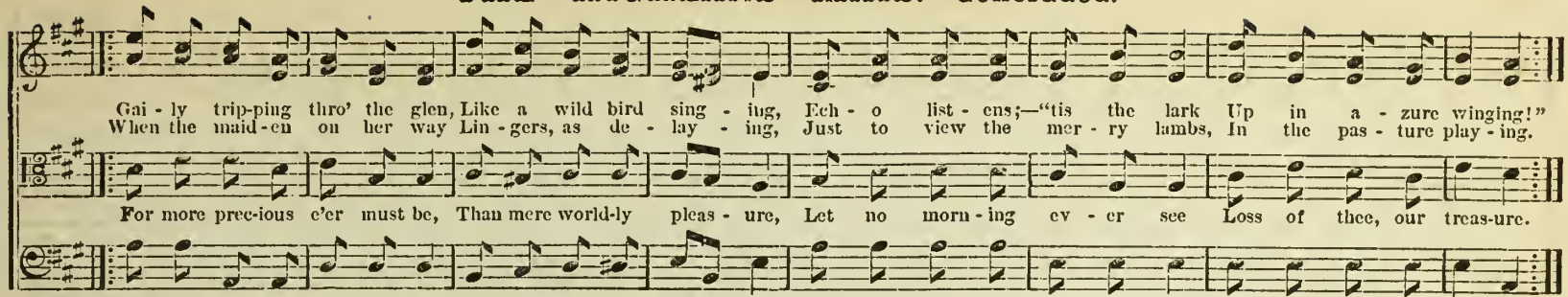
THE HIGHLAND MAID.

J. C. J.

Moderato.

1. Bon - nie Ma - ry of the Lills Flow'r a - mong the heath - er, Laughing like the rippling rills, Glad for sum-mer weather,
2. Bon - nie Ma - ry, gen - tle one, Breez-es haste to meet her, Sunshine peeps through shelt'ring trees, Rob - ins car - ol sweeter!—
3. Stray not, go not, Ma - ry dear From thy High-land dwell - ing! True af - fec - tion in our hearts, Ev - er for thee swelling,

THE HIGHLAND MAID. Concluded.


Gai - ly trip-ping thro' the glen, Like a wild bird sing - ing, Ech - o list - ens;—"tis the lark Up in a - zure winging!"
When the maid-en on her way Lin - gers, as de - lay - ing, Just to view the mer - ry lambs, In the pas - ture play - ing.
For more pre-cious e'er must be, Than mere world-ly pleas - ure, Let no morn - ing ev - er see Loss of thee, our treas-ure.

THE GOLDEN SUNSET.

J. C. J.

Not too fast.

1. Hast - ens the day in its glo - ry, Down to the gates of the West,
Glist - ens the hills and the mountains Bright as the homes of the blest!
2. Quick - ly now, youth - ful sweet maid - ens, Haste to the gay vil - lage green.
Trip - ping to pipe and to ta - bor, Joy in the hour so se - rene.
From the blue heav - ens out - shin - ing,
Now do the dan - cers en - cir - cle,
3. All when a - wea - ry of dance - ing, Home to each cot - tage re - pair,
Fill - ing with song and with laugh - ter All the wide halls of the air.
Then in soft slum - ber come vis - ions,
Stars in their splendor ap - pear, Now from yon east - ern wave ris - ing, Lu - na shines sil - ver - ry clear!
Blithe-ly the old Linden tree, Age stand-eth by and be - hold - eth, Youth hath such cheer and such glee!
View they the joys of the day, Wan - der they forth by the star - light, Wait - ing the new sum - mer day!

HARK TO THE BUGLE CALL.

Repeat p

f Allegretto.

1. Hark to the bu - gle call, List to its stir - ring strain, Gath - er, ye huntsmen all, Now for the chase a - gain,

2. Hark to the bu - gle call, Now has the chase be - gun, On where its shrill notes fall, Press on your steeds each one,

mf *cres. - cen - do.*

O - ver the plain and hill, Come, let us dash a - way, Hark to the voi - ces shrill, Come join in the mer - ry

Bound o'er the hills a - way, Swift as the wild winds fly, Fol - low the hound's deep bay, All dan - ger we now de-

f *mf*

fray. Come, join in the mer - ry fray.....

1. Come join in the mer - ry fray.

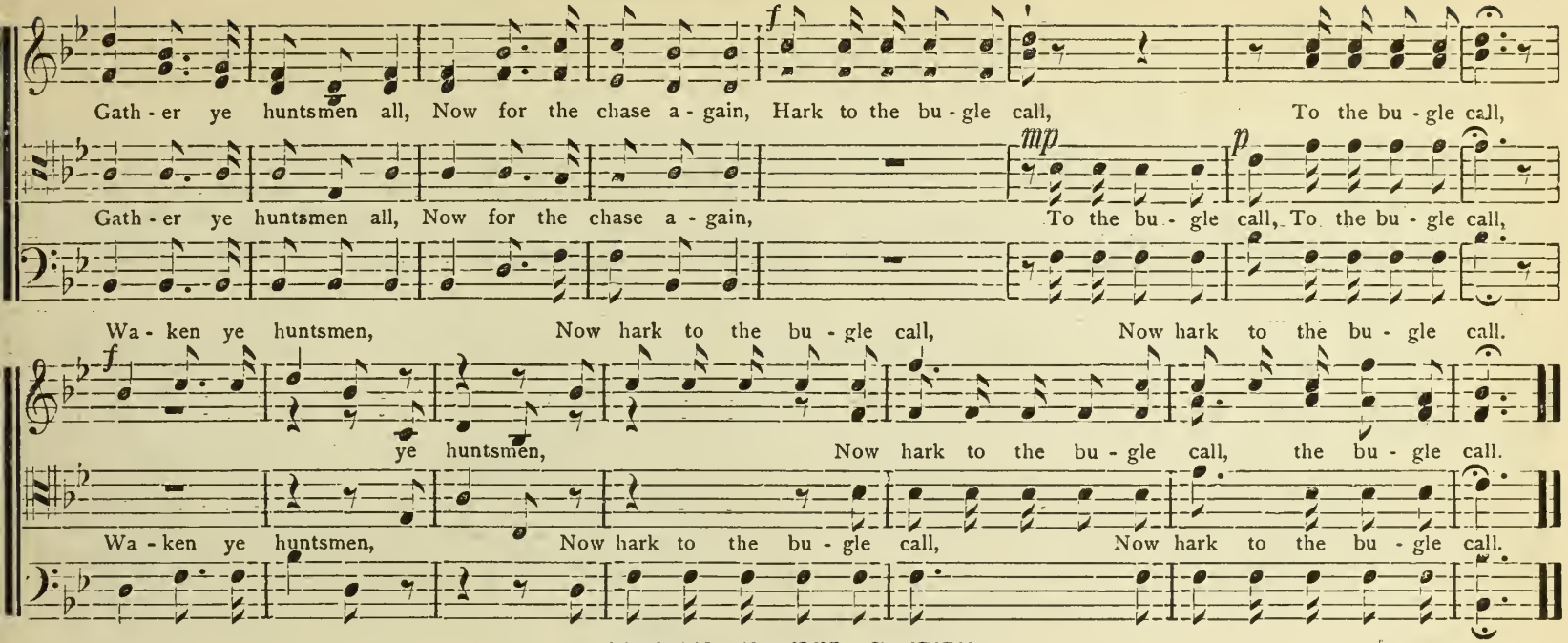
Hark to the bu - gle call, List to its stir - ring strain.

- fy.

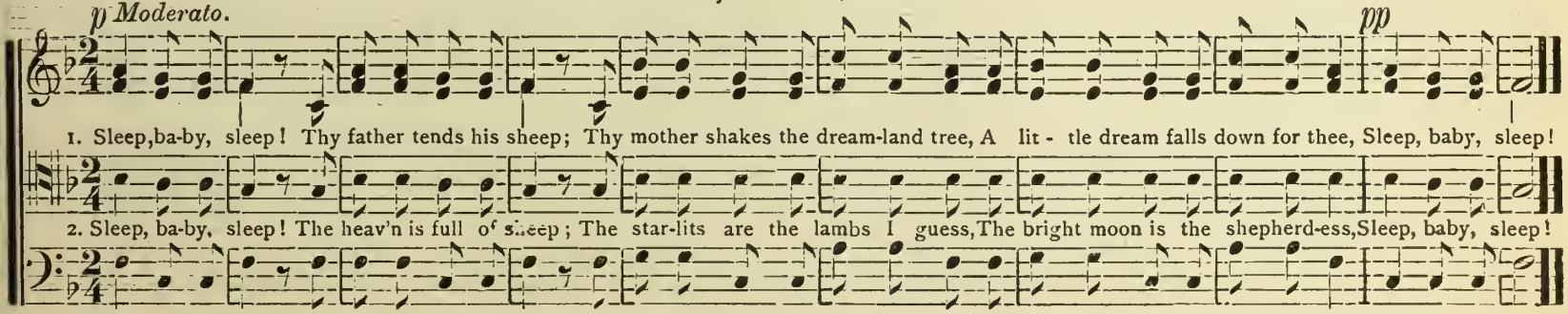
All dan - ger we now de - fy.

Hark to the bu - gle call, List to its stir - ring strain.

All dan - ger we now de - fy.....


f
Gath - er ye huntsmen all, Now for the chase a - gain, Hark to the bu - gle call, To the bu - gle call,
mp
p
Gath - er ye huntsmen all, Now for the chase a - gain, To the bu - gle call, To the bu - gle call,
Wa - ken ye huntsmen, Now hark to the bu - gle call, Now hark to the bu - gle call.
f
ye huntsmen, Now hark to the bu - gle call, the bu - gle call.
Wa - ken ye huntsmen, Now hark to the bu - gle call, Now hark to the bu - gle call.

SLEEP, BABY, SLEEP!


p Moderato.
pp
1. Sleep, ba-by, sleep! Thy father tends his sheep; Thy mother shakes the dream-land tree, A lit - tle dream falls down for thee, Sleep, baby, sleep!
2. Sleep, ba-by, sleep! The heav'n is full of sheep; The star-lits are the lambs I guess, The bright moon is the shepherd-ess, Sleep, baby, sleep!

LUCY LARCOM.

THE RIVULET.

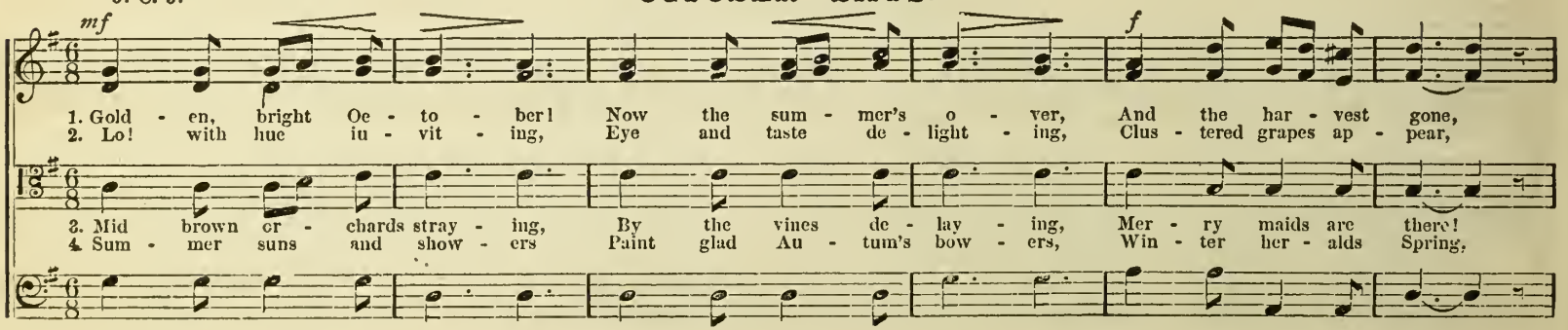
F. BOOT.

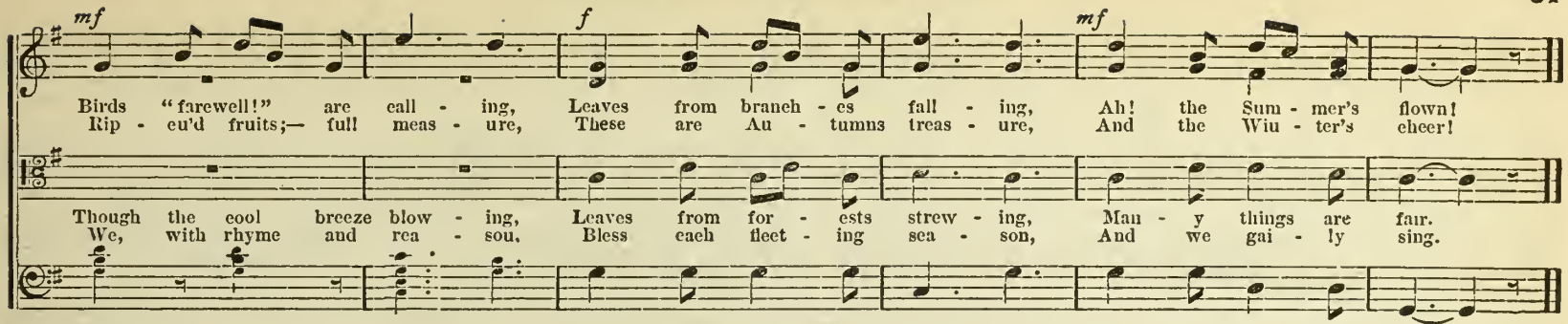
Allegretto.

1. Run, lit - tle riv - u - let, run, run! Sum-mer is fair - ly be - gun; And bears to the meadow the hymn of the pines, The
2. Run, lit - tle riv - u - let, run, run! Sing to the fields of the sun, That wav - ers in e - me - rald, shim - mers in gold, Where
3. Run, lit - tle riv - u - let, run, run! Stay not till summer is done; But bring to the ci - ty the mountain - birds glee, And
e - cho that rings where the wa - ter - fall shines. Run lit - tle riv - u - let run, run! Run lit - tle riv - u - let run, run!
you glide from rock - y ra - vine, crys - tal cold. Run lit - tle riv - u - let run, run! Run lit - tle riv - u - let run, run!
car - ry the joy of the hills to the sea. Run lit - tle riv - u - let run, run! Run lit - tle riv - u - let run, run!

OCTOBER DAYS.

J. C. J.


mf
f
1. Gold - en, bright Oc - to - ber! Now the sum - mer's o - ver, And the har - vest gone,
2. Lo! with hue in - vit - ing, Eye and taste de - light - ing, Clus - tered grapes ap - pear,
2. Mid brown or - chards stray - ing, By the vines de - lay - ing, Mer - ry maids are there!
4. Sum - mer suns and show - ers Paint glad Au - tum's bow - ers, Win - ter her - alds Spring,


mf
f
mf
Birds "farewell!" are call - ing, Leaves from branch - es fall - ing, Ah! the Sum - mer's flown!
Rip - en'd fruits;— full meas - ure, These are Au - tumns treas - ure, And the Win - ter's cheer!
Though the cool breeze blow - ing, Leaves from for - ests strew - ing, Man - y things are fair.
We, with rhyme and rea - son, Bless each fleet - ing sea - son, And we gai - ly sing.

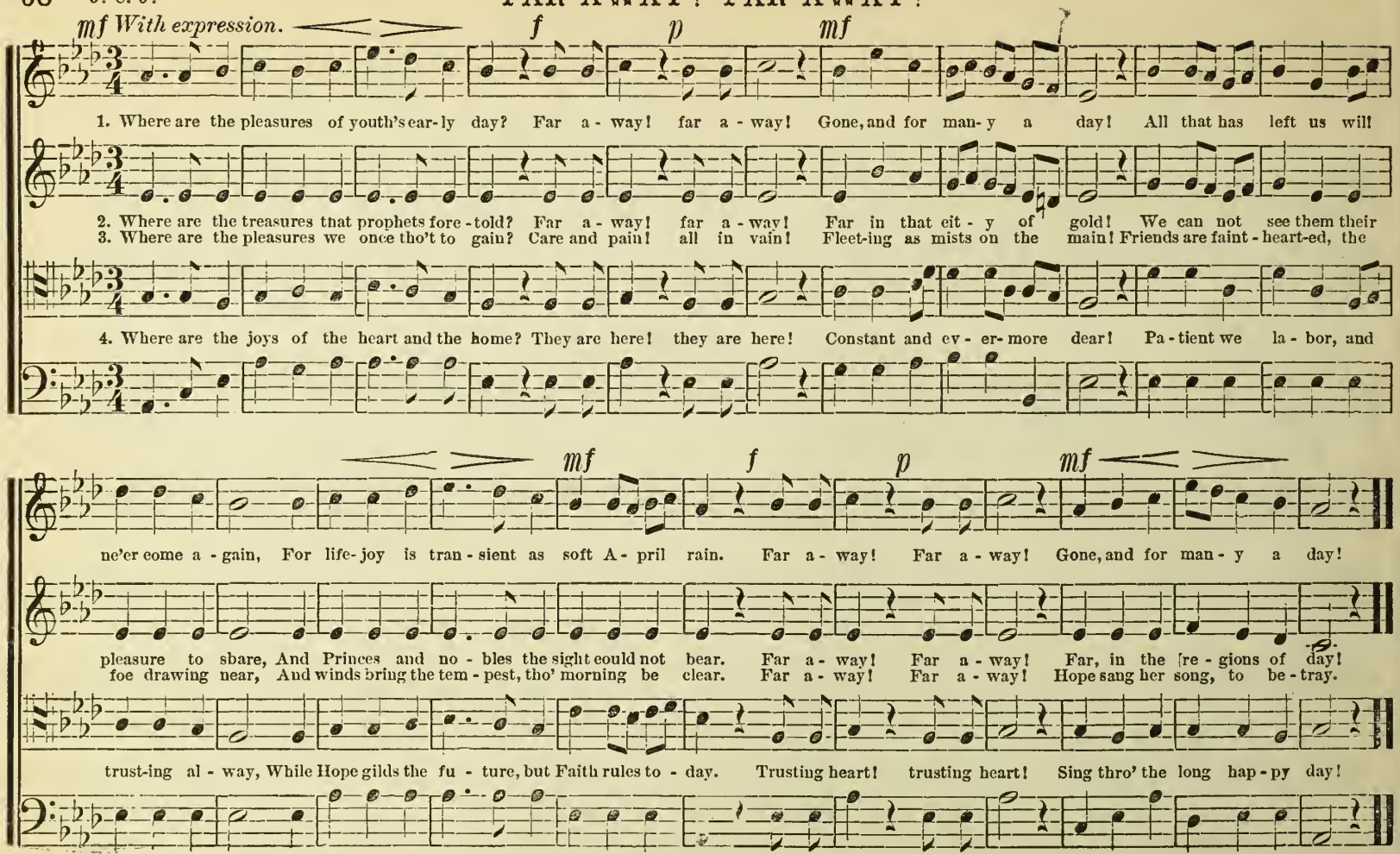
ADIEU.

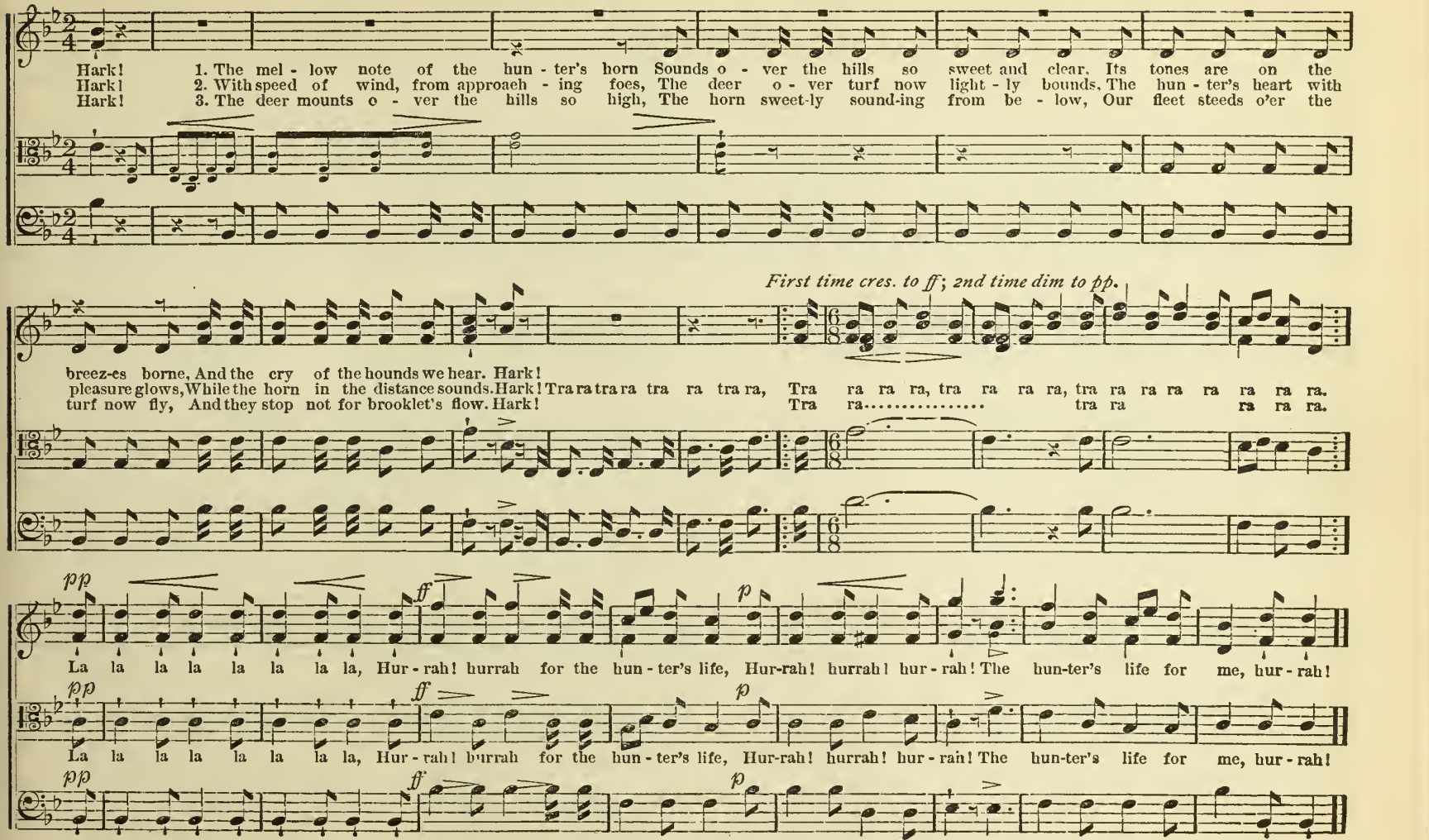
J. C. J.

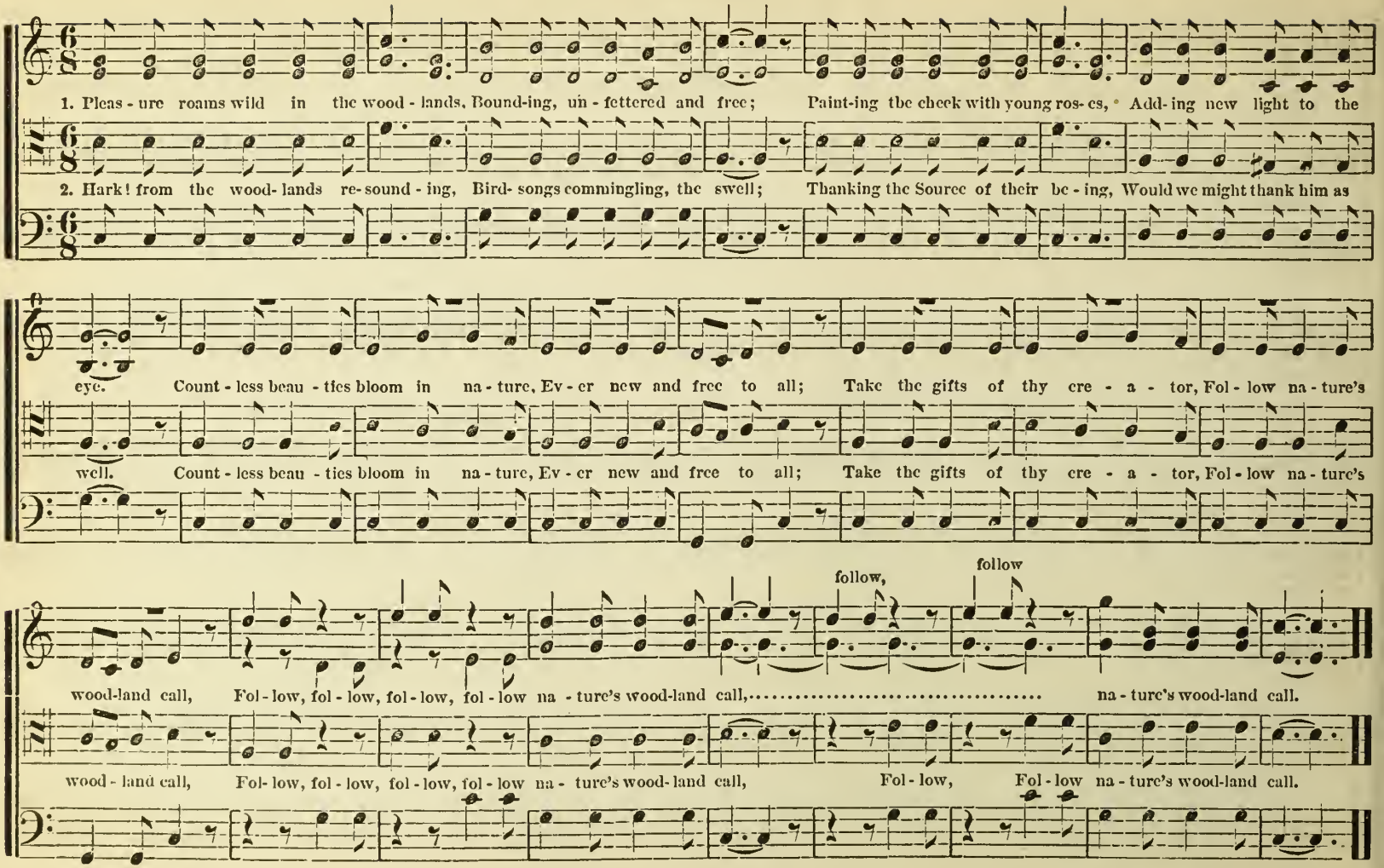
Cheerfully.

1. A - dieu to thee, O fair - est land, A - dieu! a - dieu! For waves are leap - ing on the strand, A - dieu! a - dieu! And
2. Fare - well! thou ver - dant mountain side, A - dieu! a - dieu! Ye cas - tle towns in pomp and pride, A - dieu! a - dieu! Your
3. Fare - well! my home, for - ev - er dear, A - dieu! a - dieu! The sun is bright, the day is clear, A - dieu! a - dieu! And
o'er the bil - lows light and free, My bounding boat will fly from thee, A - dieu! a - dieu! a - dieu! Good, land farewell to you.
re - gal beau - ty noue may share, Mid for - est shades so green and fair, A - dieu! a - dieu! a - dieu! Good, land farewell to you.
o'er the sea so deep and blue, With joy shall we re - turn to you, A - dieu! a - dieu! a - dieu! Good, land farewell to you.

FAR AWAY! FAR AWAY!

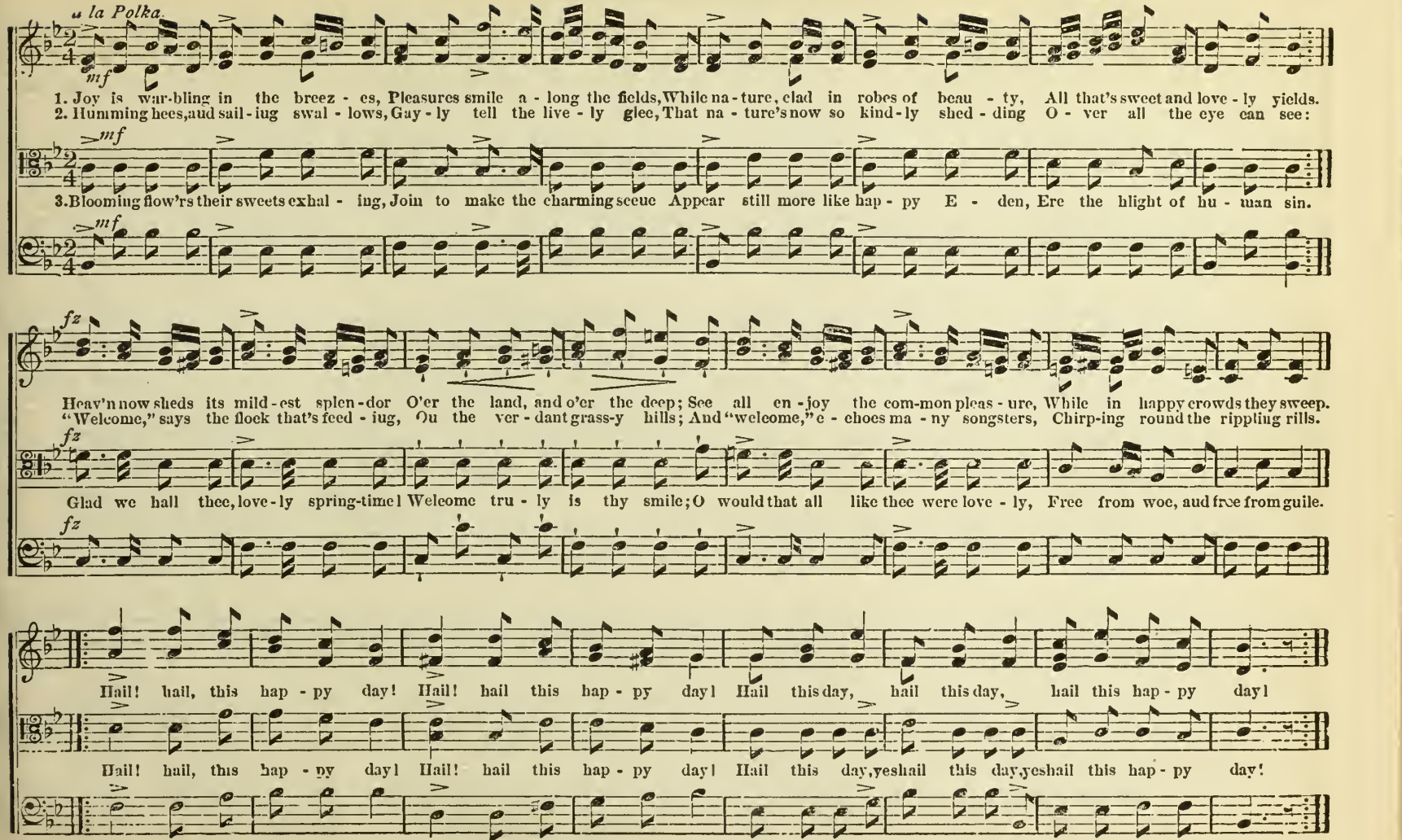

mf With expression.
f
p
mf
1. Where are the pleasures of youth's ear-ly day? Far a-way! far a-way! Gone, and for man-y a day! All that has left us will!
2. Where are the treasures that prophets fore-told? Far a-way! far a-way! Far in that eit-y of gold! We can not see them their
3. Where are the pleasures we once tho't to gain? Care and pain! all in vain! Fleet-ing as mists on the main! Friends are faint-heart-ed, the
4. Where are the joys of the heart and the home? They are here! they are here! Constant and ev-er-more dear! Pa-tient we la-bor, and
mf
f
p
mf
ne'er come a-gain, For life-joy is tran-sient as soft A-pril rain. Far a-way! Far a-way! Gone, and for man-y a day!
pleasure to sbare, And Princes and no-bles the sight could not bear. Far a-way! Far a-way! Far, in the re-gions of day!
foe drawing near, And winds bring the tem-pest, tho' morning be clear. Far a-way! Far a-way! Hope sang her song, to be-tray.
trust-ing al-way, While Hope gilds the fu-ture, but Faith rules to-day. Trusting heart! trusting heart! Sing thro' the long hap-py day!


Hark! 1. The mel - low note of the hun - ter's horn Sounds o - ver the hills so sweet and clear, Its tones are on the
Hark! 2. With speed of wind, from approach - ing foes, The deer o - ver turf now light - ly bounds, The hun - ter's heart with
Hark! 3. The deer mounts o - ver the hills so high, The horn sweet-ly sound-ing from be - low, Our fleet steeds o'er the
First time cres. to ff; 2nd time dim to pp.
breez-es borne, And the cry of the hounds we hear. Hark!
pleasure glows, While the horn in the distance sounds. Hark! Tra ra tra ra tra ra tra ra, Tra ra ra ra, tra ra ra ra, tra ra ra ra ra ra ra ra.
turf now fly, And they stop not for brooklet's flow. Hark! Tra ra..... tra ra ra ra ra.
pp ff p
La la la la la la la la, Hur - rah! hurrah for the hun - ter's life, Hur-rah! hurrah! hur - rah! The hun-ter's life for me, hur - rah!
La la la la la la la la, Hur - rah! hurrah for the hun - ter's life, Hur-rah! hurrah! hur - rah! The hun-ter's life for me, hur - rah!


1. Pleas - ure roams wild in the wood - lands, Bound-ing, un - fettered and free; Paint-ing the cheek with young ros- es, Add- ing new light to the
2. Hark! from the wood- lands re-sound - ing, Bird- songs commingling, the swell; Thanking the Source of their be - ing, Would we might thank him as
eye. Count - less beau - ties bloom in na - ture, Ev - er new and free to all; Take the gifts of thy cre - a - tor, Fol - low na - ture's
well. Count - less beau - ties bloom in na - ture, Ev - er new and free to all; Take the gifts of thy cre - a - tor, Fol - low na - ture's
follow, follow
wood-land call, Fol - low, fol - low, fol - low, fol - low na - ture's wood-land call, na - ture's wood-land call.
wood - land call, Fol - low, fol - low, fol - low, fol - low na - ture's wood-land call, Fol - low, Fol - low na - ture's wood-land call.

PICNIC GLEE.

Arranged from J. Otto.


a la Polka.
mf
1. Joy is war-bling in the breez - es, Pleasures smile a - long the fields, While na - ture, clad in robes of beau - ty, All that's sweet and love - ly yields.
2. Humming bees, and sail - ing swal - lows, Gay - ly tell the live - ly glee, That na - ture's now so kind - ly shed - ding O - ver all the eye can see:
3. Blooming flow'rs their sweets exhal - ing, Join to make the charming scene Appear still more like hap - py E - den, Ere the blight of hu - man sin.
fz
Heav'n now sheds its mild - est splen - dor O'er the land, and o'er the deep; See all en - joy the com-mon pleas - ure, While in happy crowds they sweep.
"Welcome," says the flock that's feed - ing, On the ver - dant grass-y hills; And "welcome," e - choes ma - ny songsters, Chirp-ing round the rippling rills.
Glad we hail thee, love - ly spring-time! Welcome tru - ly is thy smile; O would that all like thee were love - ly, Free from woe, and free from guile.
Hail! hail, this hap - py day! Hail! hail this hap - py day! Hail this day, hail this day, hail this hap - py day!
Hail! hail, this hap - py day! Hail! hail this hap - py day! Hail this day, yes hail this day, yes hail this hap - py day!

72 Words by C. M. CADY.

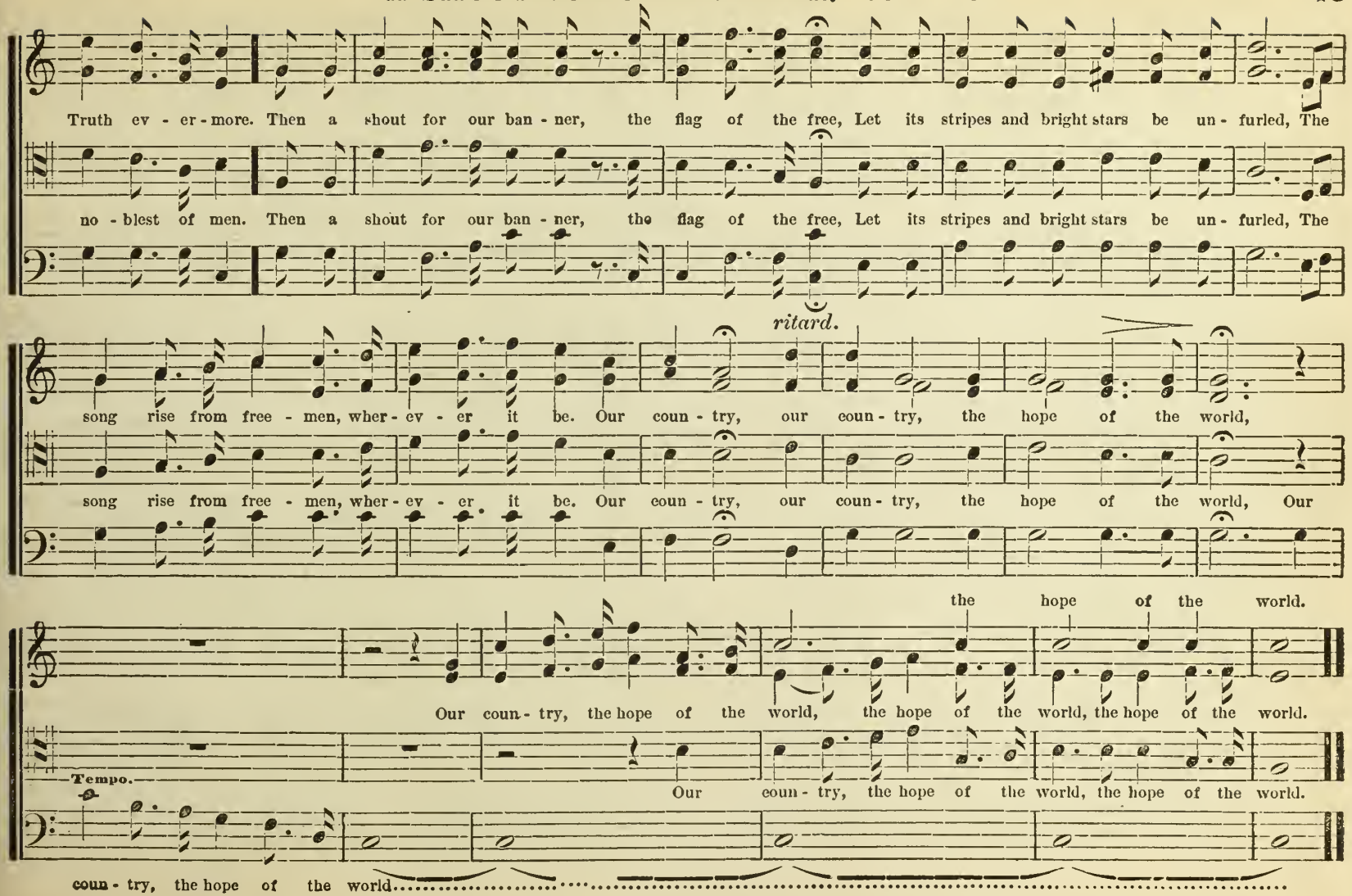
TENOR SOLO. *Alla marcia.*

A SHOUT FOR OUR BANNER.

PATRIOTIC SONG AND CHORUS.

Music by W. B. B.

1. Full proud - ly to - day, thro' the breadth of the na - tion, The star-span-gled ban-ner we fling to the breeze, And mil-lions of hearts bring to
2. When Lib - er - ty, era - dled a - mong our bleak mountains, A - rose, and like Her-cu - les, grappled its foe, When ty-ran-ny's night o - ver-
free - dom ob - la - tion, As calm - ly it floats o - ver land, o - ver seas;
- spread our bright foun - tains, The stars of our flag lit the con - test be - low;
CHORUS.
That flag! oh! it tells of true he - roes in sto - ry, it
2. They scat - tered the gloom, tho' but thir-teen in num-ber, the
bids us be brave as our fa - thers of yore; It warns that the crown of Co - lum - bi - a's glo - ry, Is Lib - er - ty, Jus - tice, and
Li - on in gore sought his o - cean-girt den; For aye let them keep then their vig - ils, where slum - ber Our fa - thers, the brav - est and


Truth ev - er - more. Then a shout for our ban - ner, the flag of the free, Let its stripes and bright stars be un - furled, The
no - blest of men. Then a shout for our ban - ner, the flag of the free, Let its stripes and bright stars be un - furled, The
ritard.
song rise from free - men, wher - ev - er it be. Our coun - try, our coun - try, the hope of the world,
song rise from free - men, wher - ev - er it be. Our coun - try, our coun - try, the hope of the world, Our
the hope of the world.
Our coun - try, the hope of the world, the hope of the world, the hope of the world.
Tempo.
Our coun - try, the hope of the world, the hope of the world.
coun - try, the hope of the world.

LUCY LARCOM.

BERRYING SONG.

F. BOOTT.

mf
1. Ho! ho! for the hills in the sum - mer! Ho! ho! for the rock - y shade, Where
2. Red lil - lies blaze out of the thick - et, Wild ro - ses blush here and there; There's
3. We'll gar - land our bas - kets with blos - soms, And sit on the rocks and sing, And
ground-pine trails un - der fern - leaves, Deep, deep in the moss - y glade, Up in the bright dew - y sun - rise,
sweet - ness in all the breez - es, There's health in each breath of air: Hark to the wind in the pine - trees!
tell one an - oth - er sto - ries, Till trees their long shad - ows fling, Home-ward with langh - ter and car - ol,
cres. rall.
f
a tempo.
Wak'd by the rob - in's trill;.... Up, up and a way a ber - ry - ing, To the pas - tures on the hill.
Hark to the tink - ling rill!..... O plea - sant it is a ber - ry - ing, In the pas - tures on the hill.
Mock - ing the ech - oes shrill;.... For mer - ry it is a ber - ry - ing, In the pas - tures on the hill.
col canto.
sf

BERRYING SONG. Concluded.

Chorus.

Up in the bright dew-y sun - rise, Wak'd by the rob-ins trill;..... Then up and a-way a ber-ry-ing To the pastures on the hill.
Hark to the wind in the pine - trees! Hark to the tinkling rill!..... O pleas-ant it is a ber-ry-ing In the pastures on the hill.
Homeward with laughter and car - ol, Mocking the ech-oes shrill;..... For mer-ry it is a ber-ry-ing In the pastures on the hill.

Bright dew-y sunshine,
Wind in the pine-trees!
Laughter and car-ol,

Wak'd by the trill,
Hark to the rill!
ech-oes so shrill,

CHRISTMAS SONG.

With spirit.

1. A song for mer-ry Christmas! It comes but once a year; Of all the hol-i-days that be, To mem-'ry 'tis most dear
2. Beneath the pen-dant gar-lands, Around the "tree's" young boughs, Give vent to all the hear-ty mirth, Which Chris-tian joy al-lows.
3. But all this bless-ed mo-ment, When mercy's soul reigns here, Forget not, 'tis the Christian's task, To dry the mourner's tear.

Chorus.

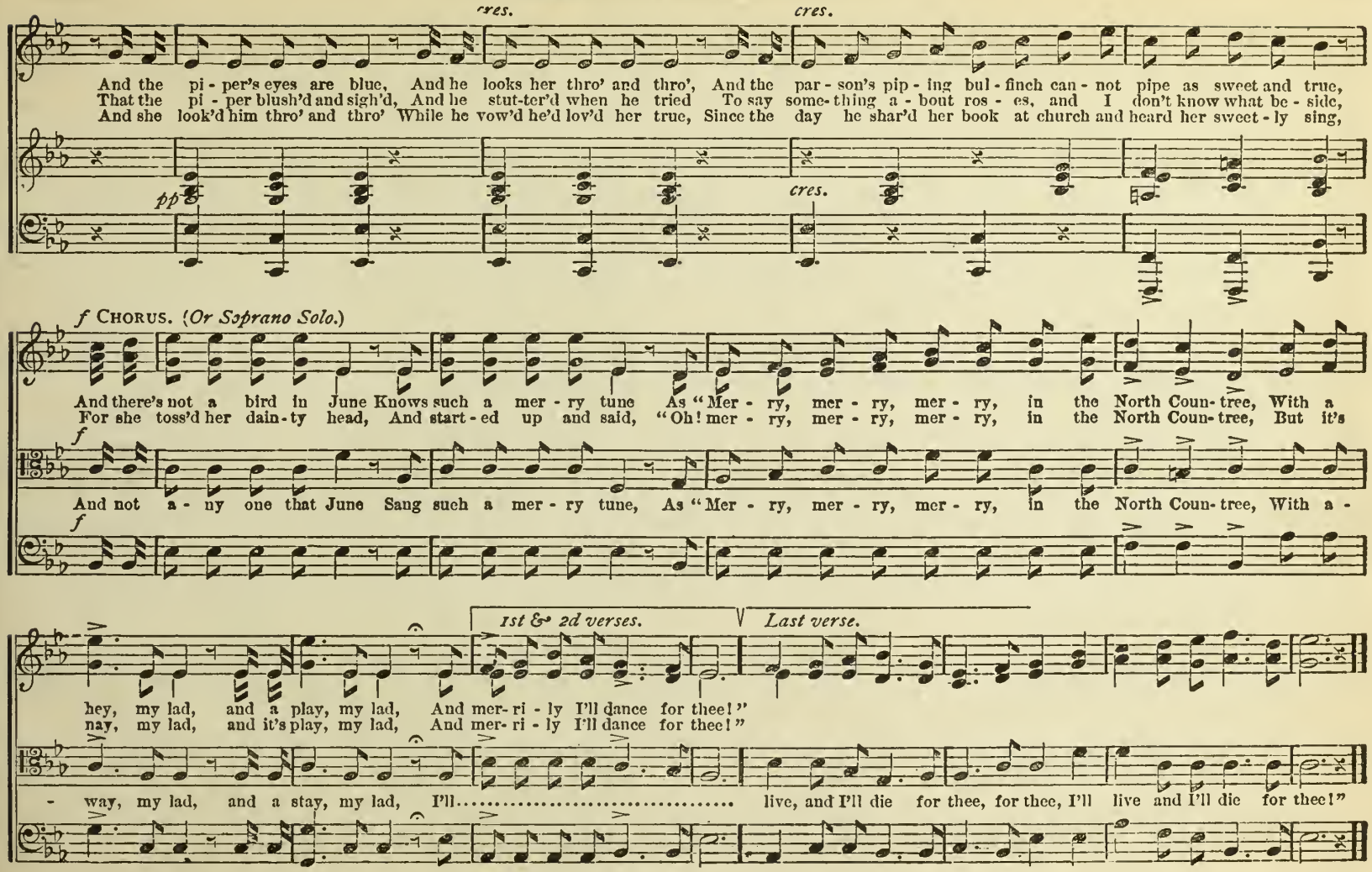
1. A-round the board so fes-tive, Are friends from far and near, To cel-e-brate the fes-ti-val, Which comes but once a year.
2. And if on thy life's rec-ord, Some en-e-mies ap-pear, For-give them on this hol-i-day, Which comes but once a year.
3. To feed the poor, and clothe them, The des-o-late to cheer, Best sanc-ti-fies the fes-ti-val, Which comes but once a year.

A SUMMER SHOWER.

Words and Music by THEO. MARZIALS.

p
1. "Oh! 'tis noth-ing but a show'r, but a quar-ter of an hour, Don't you think you'd better shelter by the ches-nut tree? For the
2. Now that lit-tle sum-mer show'r must have last-ed quite an hour, As I've heard a shower can do, in the North Countree, And she'd
3. Now that lit-tle sum-mer show'r must have ceas'd for quite an hour, As I've heard a shower can do, in the North Countree, But
wind is blow-ing sweet, and you've dai-sies for your feet, And should you care to dance, I can pipe," said he;
got a pret-ty shoe, She liked to show it, too; But she could not dance for-ev-er, tho' light was she,
if you're in the shade, with a ve-ry pret-ty maid, It can-not mat-ter much what the weather may be;
CHORUS. (Or the Soprano may be sung as a solo.)
She was go-ing to the town, In a pret-ty mus-lin gown, Ah! and a dain-tier col-or flies, the-dain-ti-er it be,
So she sat her down to rest, And the ros-es from her breast, She gave to him so pret-ti-ly, and oh! so fair was she,
And he must have had his say, For in his her fin-gers lay, As with a thread of mea-dow grass, he meas-ur'd for the ring,

A SUMMER SHOWER. Concluded.


cres.
cres.
And the pi - per's eyes are blue, And he looks her thro' and thro', And the par - son's pip - ing bul - finch can - not pipe as sweet and true,
That the pi - per blush'd and sigh'd, And he stut-ter'd when he tried To say some-thing a - bout ros - es, and I don't know what be - side,
And she look'd him thro' and thro' While he vow'd he'd lov'd her true, Since the day he shar'd her book at church and heard her sweet - ly sing,
pp
cres.
f CHORUS. (Or Soprano Solo.)
And there's not a bird in June Knows such a mer - ry tune As "Mer - ry, mer - ry, mer - ry, in the North Coun-tree, With a
For she toss'd her dain-ty head, And start - ed up and said, "Oh! mer - ry, mer - ry, mer - ry, in the North Coun-tree, But it's
f
And not a - ny one that June Sang such a mer - ry tune, As "Mer - ry, mer - ry, mer - ry, in the North Coun-tree, With a -
f
1st & 2d verses.
Last verse.
hey, my lad, and a play, my lad, And mer-ri - ly I'll dance for thee!"
nay, my lad, and it's play, my lad, And mer-ri - ly I'll dance for thee!"
- way, my lad, and a stay, my lad, I'll..... live, and I'll die for thee, for thee, I'll live and I'll die for thee!"

"WHISPERING HOPE."

Moderato. dolce. DUET & CHORUS. ALICE HAWTHORNE.

1. Soft as the voice of an an - - gel, Breath-ing a les - son un - heard,.....
2. If in the dusk of the twi - - light, Dim be the re - gion a - far,.....
p
cres.
p
Hope, with a gen - tle per - sua - - tion, Whis - pers her com - fort - ing word ;.....
Will not the deep - en - ing dark - - ness Bright - en the glim - mer - ing star ?.....
cres.
rit.
Wait till the darkness is o - - ver, Wait till the tem - pest is done.....
Then, when the night is up - on us, Why should the heart sink a - way ?.....
rit.

a tempo.
Hope for the sun - shine to - mor - row, Af - ter the show - er is gone.....
When the dark mid - night is o - ver, Watch for the break - ing of day.....
tempo.
Whis - - - per - ing hope..... Oh how wel - - - come thy voice.....
Chorus.
Whis-per - ing hope, whis - per - ing hope, Wel - come thy voice, Oh, how wel - come thy
Whis-per - ing hope, whis - per - ing hope, Wel - come thy voice, Oh, how wel - come thy
Mak - - - ing my heart,..... in its sor - row re - joice.....
voice. Mak - ing my heart, mak - ing my heart in its sor - - row re - joice.....
voice. Mak - ing my heart, mak - ing my heart in its sor - - row re - joice.....

Words by Mrs. C. E. Sargent.

WOODLAND ECHOES.

W. O. Perkins.

Soprano Solo, or a few voices.

1. O come, O come to the sweet woodland, To the cooling forest shade; Where nature charms with a lavish hand, In the fragrant syl-van glade.
2. I know a spot where sweet violets grow, Down by the water's edge; Where sunbeams creep, with their golden glow, O'er steep banks of wavy sedge.

Allegretto.

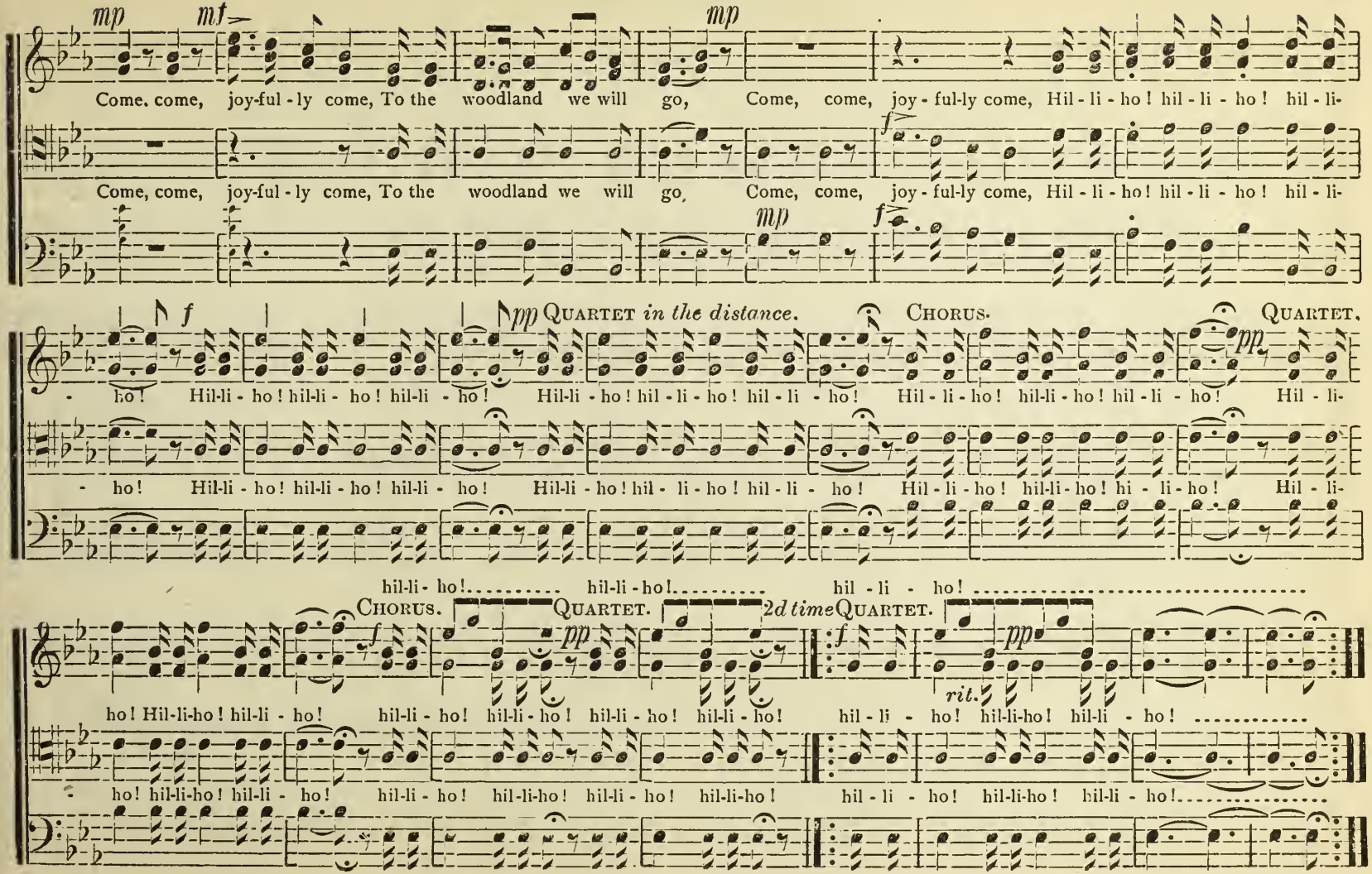
Alto.

O leave awhile dull toil and care, And sit by the rip-pling stream, Where healing fragrance fills the air, And the wa-ter-li - lies gleam.
O come, come to this sylvan glade, Where sweet wild ro - ses grow; The gay birds sing in the cooling shade, And the rippling waters flow.

Chorus. *con spirito.*

O joyfully, joyfully come away, O - ver the distant mountain; Come roam o'er the meadows and fields so gay, And drink at the sparkling fountain.

O joyfully, joyfully come away, O - ver the distant mountain; Come roam o'er the meadows and fields so gay, And drink at the sparkling fountain.


mp mf mp
Come, come, joy-ful-ly come, To the woodland we will go, Come, come, joy-ful-ly come, Hil-li-ho! hil-li-ho! hil-li-
Come, come, joy-ful-ly come, To the woodland we will go, Come, come, joy-ful-ly come, Hil-li-ho! hil-li-ho! hil-li-
mp f
f pp Quartet in the distance. Chorus. Quartet.
- ho! Hil-li-ho! hil-li-ho! hil-li-ho! Hil-li-ho! hil-li-ho! hil-li-ho! Hil-li-ho! hil-li-ho! hil-li-ho! Hil-li-
- ho! Hil-li-ho! hil-li-ho! hil-li-ho! Hil-li-ho! hil-li-ho! hil-li-ho! Hil-li-ho! hil-li-ho! hi-li-ho! Hil-li-
hil-li-ho! hil-li-ho! hil-li-ho!
Chorus. Quartet. 2d time Quartet.
f pp f pp
rit.
ho! Hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho!
- ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho!

COME, YES, COME.

(Band of Hope Call.)

ARTHUR W. FRENCH.

With spirit.

1. Come, yes, come, join us with heart and with hand, Come, yes, come, Come to our beau-ti-ful band.
2. Come, yes, come, join us with heart and with hand, Come, yes, come, Come to our beau-ti-ful band.
3. Come, yes, come, join us with heart and with hand, Come, yes, come, Come to our beau-ti-ful band.
f
With..... hap-py hearts,.... we're to-geth-er u-ni-ted, Why..... need you tar-ry, since all.... are in-vi-ted?
Wel-come are all..... to our cir-cle of pleas-ure, Lin-ger no long-er to drink of grief's measure.
Mu-sic and song..... grief and sor-row dis-pell-ing, Has-ten to-day..... now our might-y ranks swelling.
p
La la la la, La la la la, La la la la, La la la la, La la la la, La la la la, la la la la.
p
CHORUS. f
Come, yes, come, join us with heart and with hand, Come, yes, come, Come to our beau-ti-ful band.
Come, yes, come, join us with heart and with hand, Come, yes, come, Come to our beau-ti-ful band.

Boldly.
D.C. 1. Men of thought, be up and stirring, Night and day. Night and day; Sow the seed, withdraw the curtain, Clear the way! clear the way! Men of action, aid and cheer them. As ye
2. Once the welcome light has broken, Who shall say, Who shall say What the un-im-ag-ined glo-ries Of the day? Of the day? What the e-vil that shall perish In its
3. Lo! a cloud a-bout to van-ish From the day, From the day; And a bra-zen wrong to crumble In-to clay, Into clay; Lo! the right's about to conquer; Clear the
rit.
FINE.
may! As ye may!
ways? In its ways?
way! Clear the way!
1. There's a fount a-bout to stream, There's a light a-bout to beam There's a warmth a-bout to glow, There's a flow'r a-bout to
2. Aid the dawn-ing tongue and pen; Aid it, hopes of hon-est men; Aid it, pa-per, aid it, type, Aid it, for the hour is
3. With the right shall ma-ny more En-ter, smil-ing at the door; With the gi-ant wrong shall fall Ma-ny oth-ers, great and
1. There's a fount about to stream, There's a light a-bout to beam, There's a warmth about to glow, There's a flow'r about to
2. Aid the dawning tongue and pen; Aid it, hopes of hon-est men; Aid it, pa-per, aid it, type, Aid it, for the hour is
3. With the right shall many more En-ter, smiling at the door; With the giant wrong shall fall Many others great and
D.C. "Men of thought," &c.
rit.
blow; There's a mid-night blackness changing In-to gray, In-to gray, There's a mid-night blackness changing In-to gray, In-to gray.
ripe, And our earn-est must not slack-en In-to play, In-to play, And our earn-est must not slack-en In-to play, In-to play.
small, That for a-ges long have held us For their prey, For their prey, That for a-ges long have held us For their prey, For their prey.
blow; There's a midnight blackness changing In-to gray, In-to gray, There's a midnight blackness changing In-to gray, In-to gray.
ripe, And our earn-est must not slack-en In-to play, In-to play, And our earnest must not slack-en In-to play, In-to play.
small, That for a-ges long have held us For their prey, For their prey, That for a-ges long have held us For their prey, For their prey.

ARTHUR W. FRENCH.

ONLY A DRINK.

W. O. PERKINS.

Not too fast. *rall.*

1. On-ly a drink in the morning's chime, On-ly a drink in the noon-day time, On- ly a drink at the evening's glow, On - ly a drink, then to slumber go,
2. On-ly a drink to your friendship's health, Only a drink to long life and wealth, On- ly a drink a new friend to gain, On - ly a drink for some fancied pain.
3. On-ly a drink lur'd by beauty's smile, On-ly a drink for the sake of style, On- ly a drink at the fes - tive board, On - ly a drink when success is scored,
4. On-ly a drink when your troubles fret, On-ly a drink so you can for - get, On- ly a drink, nev-er mind the cost, On - ly a drink and you may be lost.

coll. voce.

a tempo. CHORUS.

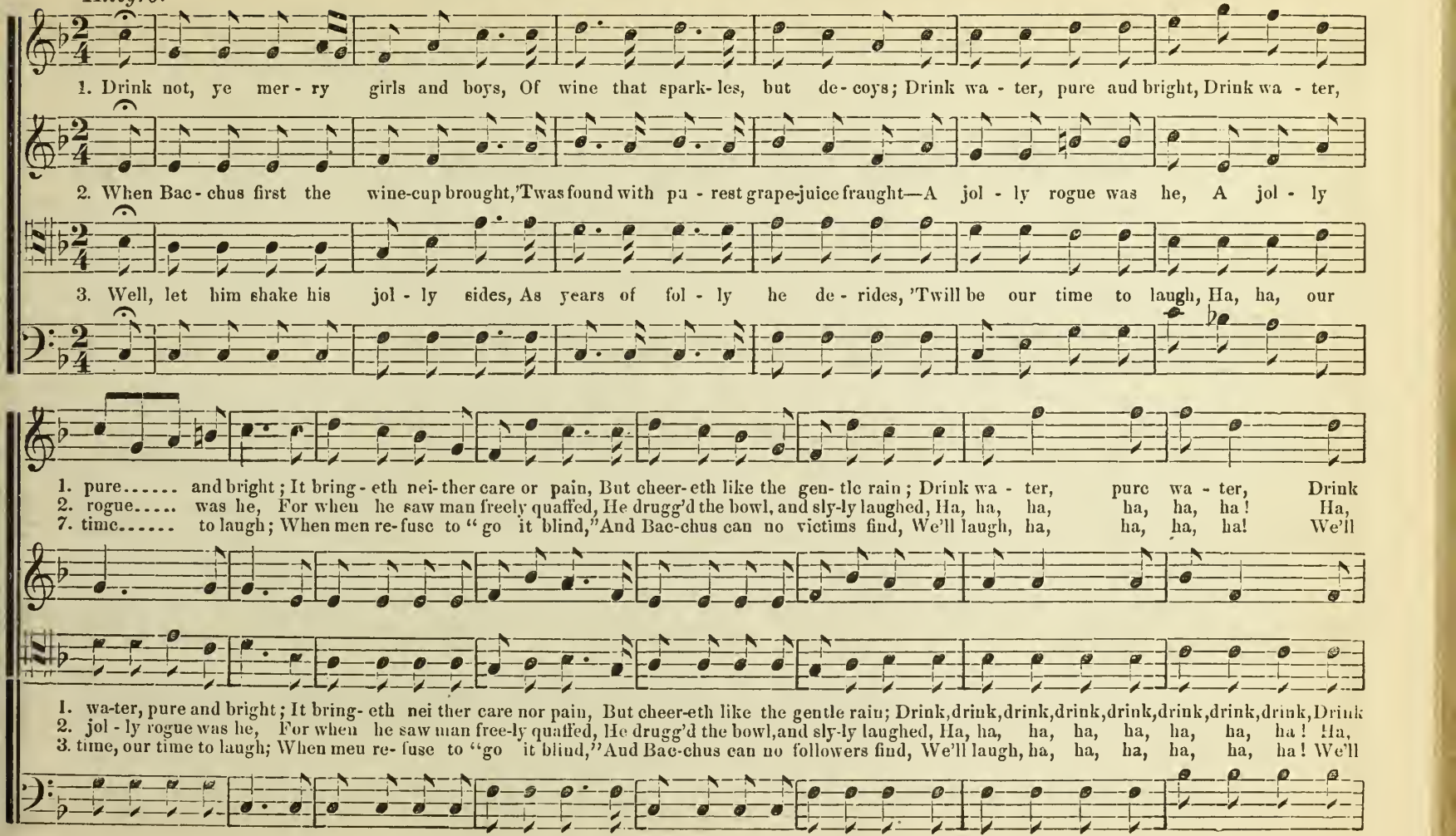
What will the end be by and by? The end be by and by? Reap - ing the fruits..... a har - vest of shame,.... Reap - ing the

Reaping the fruits, a harvest of shame, Reaping the fruits, a harvest of shame, Reaping the fruits, woe,

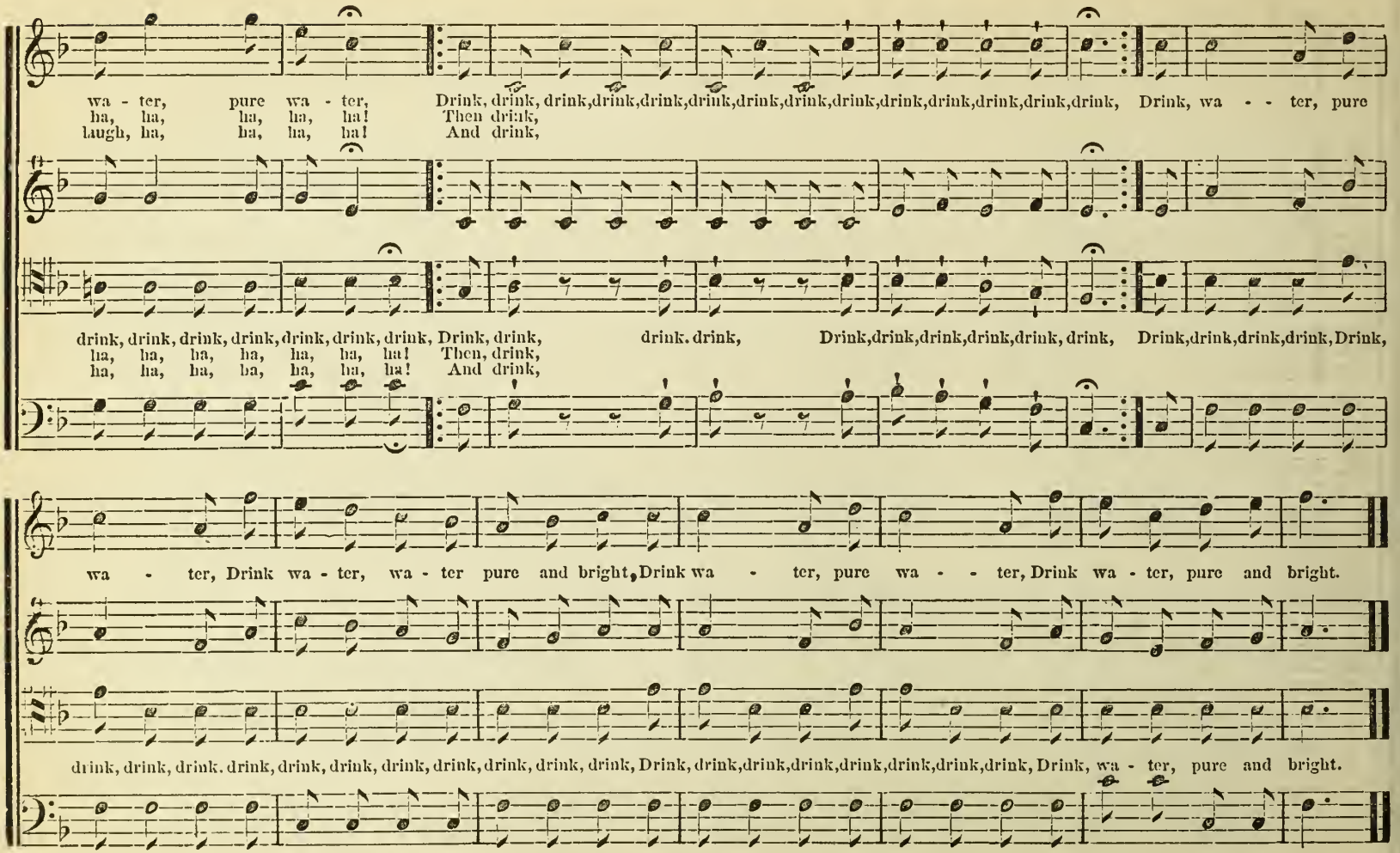
fruits,..... woe, ru - - in and pain,..... What will the end be by,..... and by,— The end be by and by?....

ru - in and pain, Reaping the fruits, woe, ru - in, and pain. What will the end be by.... and by,—The end be by and by?....

Allegro.

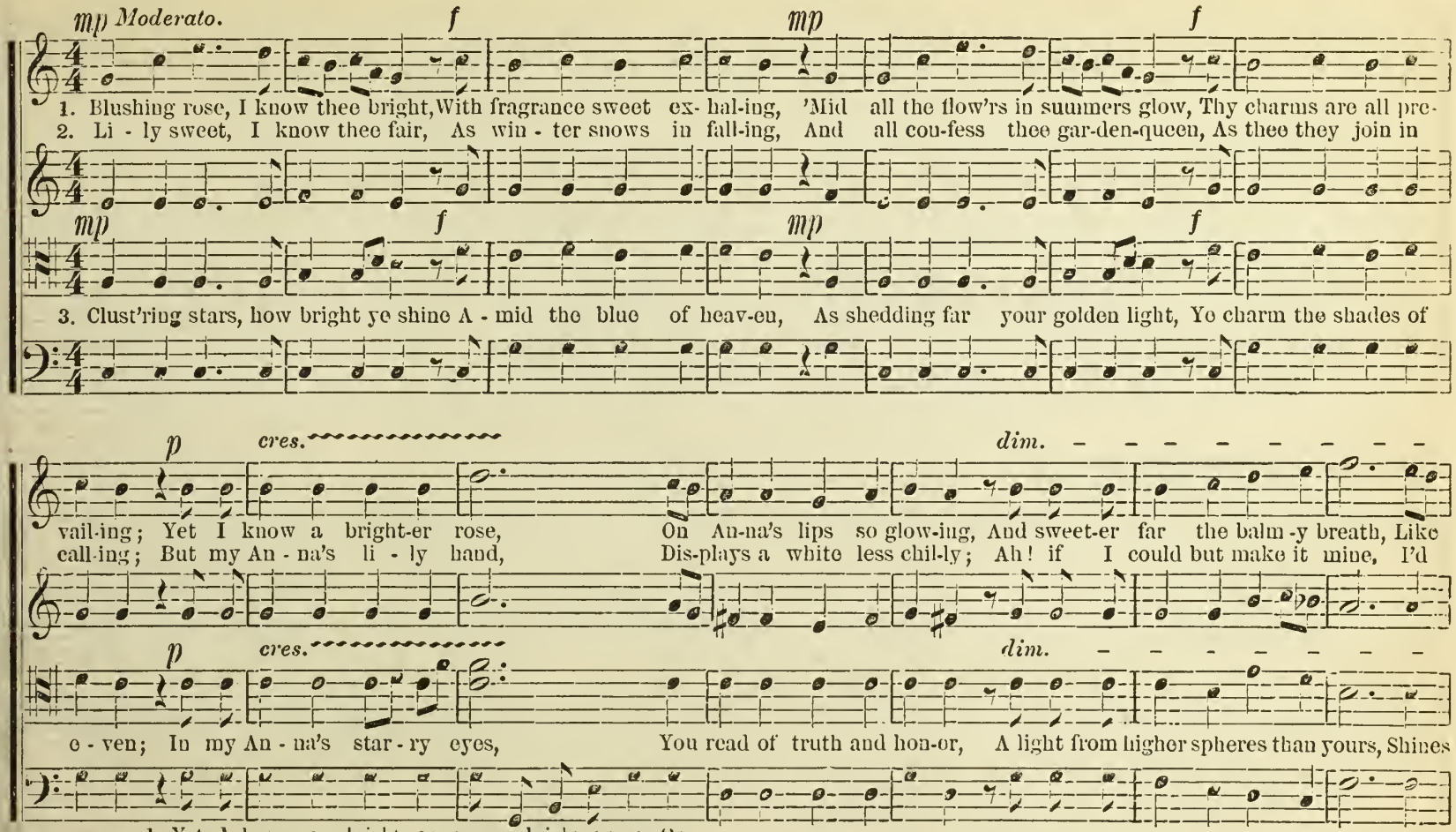

1. Drink not, ye mer - ry girls and boys, Of wine that spark- les, but de- coys; Drink wa - ter, pure and bright, Drink wa - ter,
2. When Bac - chus first the wine-cup brought, 'Twas found with pa - rest grape-juice fraught—A jol - ly rogue was he, A jol - ly
3. Well, let him shake his jol - ly sides, As years of fol - ly he de - rides, 'Twill be our time to laugh, Ha, ha, our
1. pure..... and bright; It bring - eth nei- ther care or pain, But cheer- eth like the gen- tle rain; Drink wa - ter, pure wa - ter, Drink
2. rogue..... was he, For when he saw man freely quaffed, He drugg'd the bowl, and sly-ly laughed, Ha, ha, ha, ha, ha, ha! Ha,
7. time..... to laugh; When men re- fuse to "go it blind," And Bac-chus can no victims find, We'll laugh, ha, ha, ha, ha! We'll
1. wa-ter, pure and bright; It bring- eth nei ther care nor pain, But cheer-eth like the gentle rain; Drink, drink, drink, drink, drink, drink, drink, drink, Drink
2. jol - ly rogue was he, For when he saw man free-ly quaffed, He drugg'd the bowl, and sly-ly laughed, Ha, ha, ha, ha, ha, ha, ha, ha! Ha,
3. time, our time to laugh; When men re- fuse to "go it blind," And Bac-chus can no followers find, We'll laugh, ha, ha, ha, ha, ha, ha! We'll

DRINK, DRINK. Concluded.

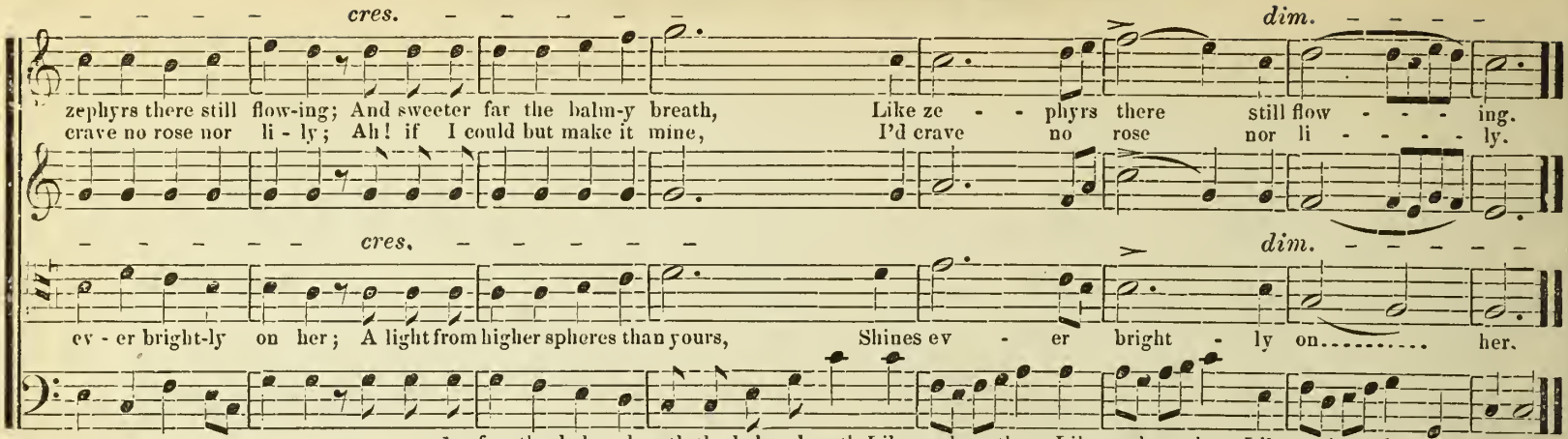

wa - ter, pure wa - ter, Drink, drink, drink, drink, drink, drink, drink, drink, drink, drink, drink, drink, drink, Drink, wa - - ter, pure
ha, ha, ha, ha, ha! Then drink,
laugh, ha, ha, ha, ha! And drink,
drink, drink, drink, drink, drink, drink, drink, Drink, drink, drink. drink, Drink, drink, drink, drink, drink, drink, Drink, drink, drink, drink, Drink,
ha, ha, ha, ha, ha, ha, ha! Then, drink,
ha, ha, ha, ba, ha, ha, ha! And drink,
wa - ter, Drink wa - ter, wa - ter pure and bright, Drink wa - ter, pure wa - - ter, Drink wa - ter, pure and bright.
drink, drink, drink. drink, drink, drink, drink, drink, drink, drink, drink, Drink, drink, drink, drink, drink, drink, drink, drink, Drink, wa - ter, pure and bright.

FAIRER THAN FLOWERS OR STARS.

W. B. Bradbury.


mp Moderato.
f
mp
f
1. Blushing rose, I know thee bright, With fragrance sweet ex- hal-ing, 'Mid all the flow'rs in summers glow, Thy charms are all pre-
2. Li - ly sweet, I know thee fair, As win - ter snows in fall-ing, And all con-fess thee gar-den-queen, As thee they join in
mp
f
mp
f
3. Clust'ring stars, how bright ye shine A - mid the blue of heav-en, As shedding far your golden light, Ye charm the shades of
p
cres.
dim.
vail-ing; Yet I know a bright-er rose, On An-na's lips so glow-ing, And sweet-er far the balm-y breath, Like
call-ing; But my An - na's li - ly hand, Dis-plays a white less chil-ly; Ah! if I could but make it mine, I'd
p
cres.
dim.
e - ven; In my An - na's star - ry eyes, You read of truth and hon-or, A light from higher spheres than yours, Shines
1. Yet I know a bright - er rose, a bright-er rose, On
2. But my An - na's li - ly hand, her li - ly hand, Dis-
3. In my An - na's star - ry eyes, her star-ry eyes, You

FAIRER THAN FLOWERS OR STARS. Concluded.

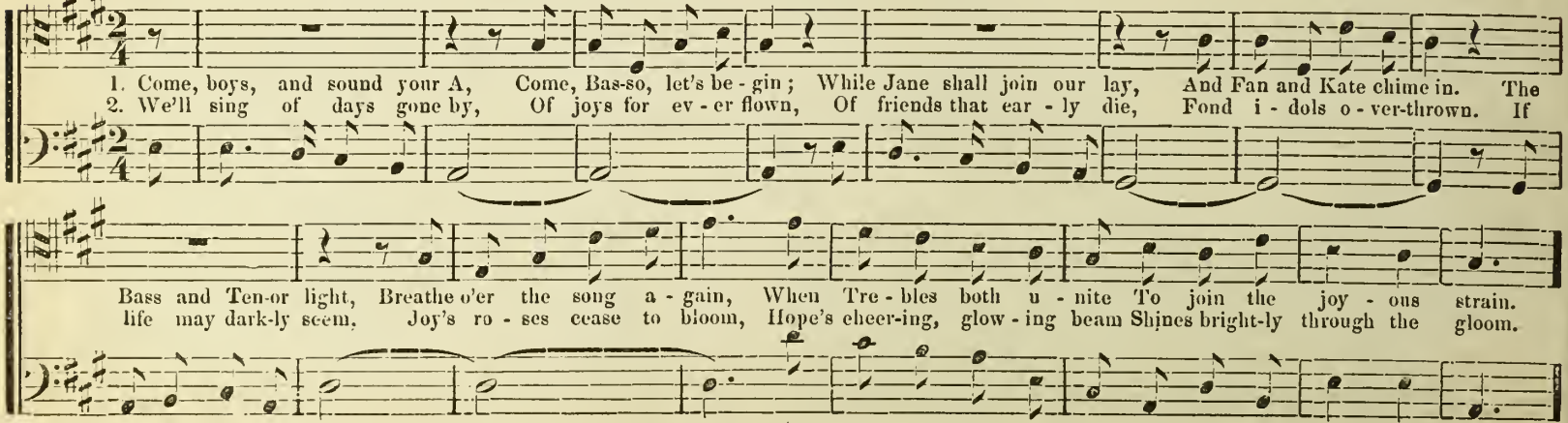

cres.
dim.
zephyrs there still flow-ing; And sweeter far the balm-y breath,
crave no rose nor li - ly; Ah! if I could but make it mine,
Like ze - - phyrs there still flow - - - - ing.
I'd crave no rose nor li - - - - - ly.
cres.
dim.
ev - er bright-ly on her; A light from higher spheres than yours,
Shines ev - er bright - ly on..... her.

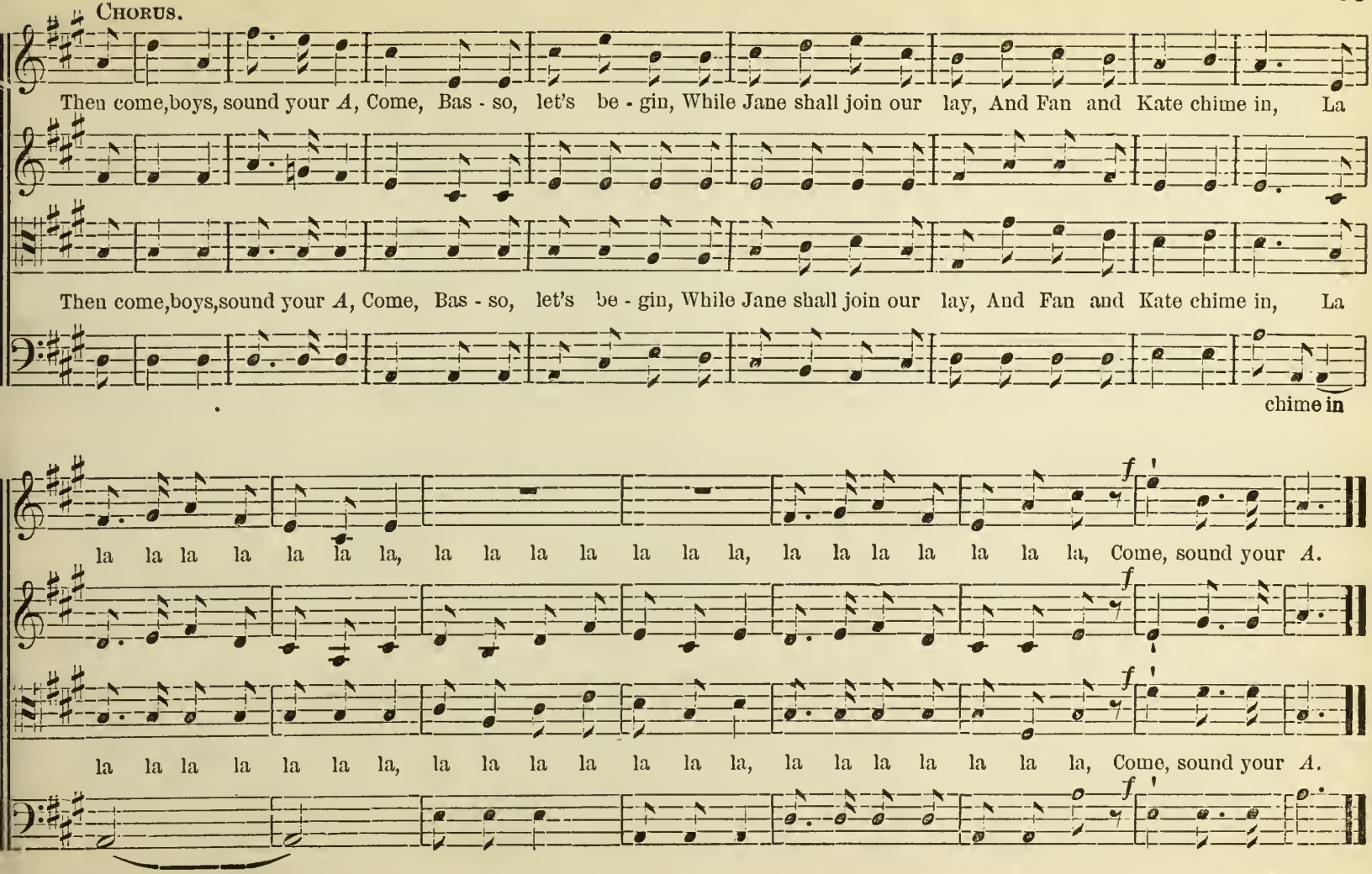
1. far the balmy breath,the balmy breath,Like zephyrs there,Like zephyrs there,Like zephyrs there still flowing.
2. could but make it mine,but make it mine, I'd crave no rose, I'd crave no rose, I'd crave no rose nor li - ly.
3. higher spheres than yours,higher than yours,Shines ever bright,Shines ev-er bright,Shines ev-er bright-ly on her.

Words by W. J. WETMORE, M. D.

SOUND YOUR A.

Music by W. B. B.


1. Come, boys, and sound your A, Come, Bas-so, let's be - gin; While Jane shall join our lay, And Fan and Kate chime in. The
2. We'll sing of days gone by, Of joys for ev - er flown, Of friends that ear - ly die, Fond i - dols o - ver-thrown. If
Bass and Ten-or light, Breathe o'er the song a - gain, When Tre - bles both u - nite To join the joy - ous strain.
life may dark-ly seem, Joy's ro - ses cease to bloom, Hope's cheer-ing, glow - ing beam Shines bright-ly through the gloom.


Chorus.
Then come, boys, sound your A, Come, Bas - so, let's be - gin, While Jane shall join our lay, And Fan and Kate chime in, La
Then come, boys, sound your A, Come, Bas - so, let's be - gin, While Jane shall join our lay, And Fan and Kate chime in, La
chime in
la la la la la la la, la la la la la la la, la la la la la la la, Come, sound your A.
la la la la la la la, la la la la la la la, la la la la la la la, Come, sound your A.

THE TRAVELLER.

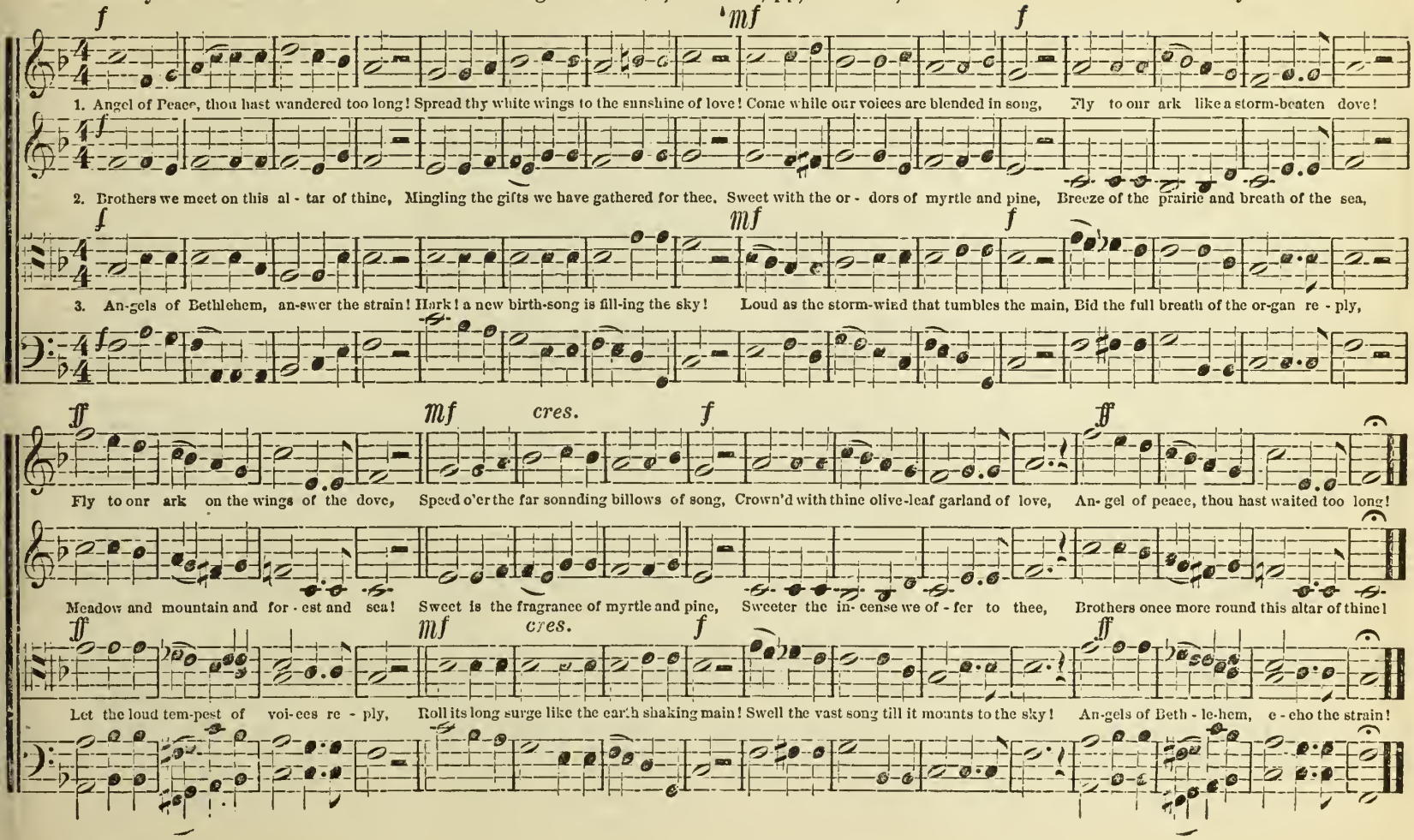
Music by W. B. B.

mf
1. The sun shines bright, the skies are blue, The fields are bright with spark-ling dew; The travel-ler turns from
2. His heart speaks forth in joy - ful sound, While heaven and earth are smil - ing round; The fare - well tears have
3. When wild birds sing to ease his pain, Can he re - fuse to join the strain? No; while their song of
p
1. The sun shines bright, The skies are blue, The fields are bright with sparkling dew; The traveller turns
2. His heart speaks forth in joy - ful sound, While heaven and earth are smil - ing round; The fare-well tears
3. When wild birds sing to ease his pain, Can he re - fuse to join the strain? No; while their song
f
town and tower, And treads with joy the woodland bower, And treads with joy the wood - land bower.....
ceased to flow, While nature's charms a-round him glow, While nature's charms around him glow.....
thanks they raise, He joins in his Cre - a - tor's praise, He joins in his Cre - a - tor's praise.....
from town and tower, And treads with joy the woodland bower, And treads with joy the wood - land bower. And treads with joy the woodland bower.
have ceased to flow, While nature's charms around him glow, While nature's charms around him glow, While nature's charms around him glow.
of thanks they raise, He joins in his Cre - a - tor's praise, He joins in his Cre - a - tors's praise, He joins in his Cre - a-tor's praise.
bower.....

ANGEL OF PEACE.

KELLER'S AMERICAN HYMN.

Words by Dr. O. W. Holmes. Sing 1st Verse, f, 2d Verse, pp, 3d Verse, ff. Music by M. Keller.


1. Angel of Peace, thou hast wandered too long! Spread thy white wings to the sunshine of love! Come while our voices are blended in song, Fly to our ark like a storm-beaten dove!
2. Brothers we meet on this al - tar of thine, Mingling the gifts we have gathered for thee. Sweet with the or - dors of myrtle and pine, Breeze of the prairie and breath of the sea,
3. An-gels of Bethlehem, an-swer the strain! Hark! a new birth-song is fill-ing the sky! Loud as the storm-wind that tumbles the main, Bid the full breath of the or-gan re - ply,
Fly to our ark on the wings of the dove, Speed o'er the far sounding billows of song, Crown'd with thine olive-leaf garland of love, An- gel of peace, thou hast waited too long!
Meadow and mountain and for - est and sea! Sweet is the fragrance of myrtle and pine, Sweeter the in- cense we of - fer to thee, Brothers once more round this altar of thine!
Let the loud tem-pest of voi-ces re - ply, Roll its long surge like the earth shaking main! Swell the vast song till it mounts to the sky! An-gels of Beth - le-hem, e - cho the strain!

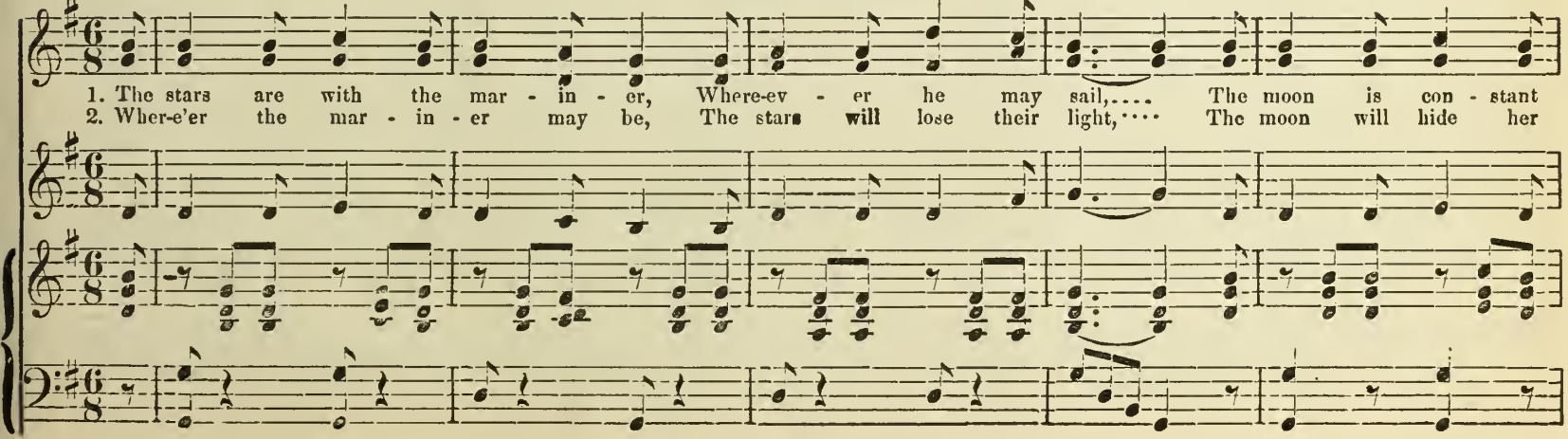
1. The AU - TUMN is the time for sing - ing, The AU - TUMN is the time for sing - ing, When all the birds are
2. The WIN - TER is the time for sing - ing, The WIN - TER is the time for sing - ing, The air is cold and
3. The SUM - MER is the time for sing - ing, The SUM - MER is the time for sing - ing, When all a - broad is
4. The SPRING-TIME is the time for sing - ing, The SPRING-TIME is the time for sing - ing, 'Tis na - ture's joy - ous
still, From hill..... and dale the reap - ers come, And bear..... with joy the har - vest home; The
clear, And songs..... of joy would well re - sound, To all..... the list' - ning world a - round; The
gay, When smiles, and flowers, and balm - y air, A greet - ing give us eve - ry - where, The
youth, Each lov - ing bird is sing - ing gay, And we should sing as well as they, The

1. The AU-TUMN is the time for sing - ing, Yes, the AU - TUMN is the time for sing - ing.
2. The WIN-TER is the time for sing - ing, Yes, the WIN - TER is the time for sing - ing.
3. The SUM-MER is the time for sing - ing,
4. The SPRING-TIME is the time for sing - ing,
AU-TUMN, yes, yes, that's the time for sing - ing, sing - ing, sing - ing.
WIN-TER, yes, yes, that's the time for sing - ing, sing - ing, sing - ing.
sing - - - ing,
SUM-MER, yes, yes, that's the time for sing - ing, sing - ing, sing - ing, Yes, the SUM - MER is the time for sing - ing.
SPRING-TIME yes, yes, that's the time for sing - ing, sing - ing, sing - ing, Yes, the SPRING-TIME is the time for sing - ing.

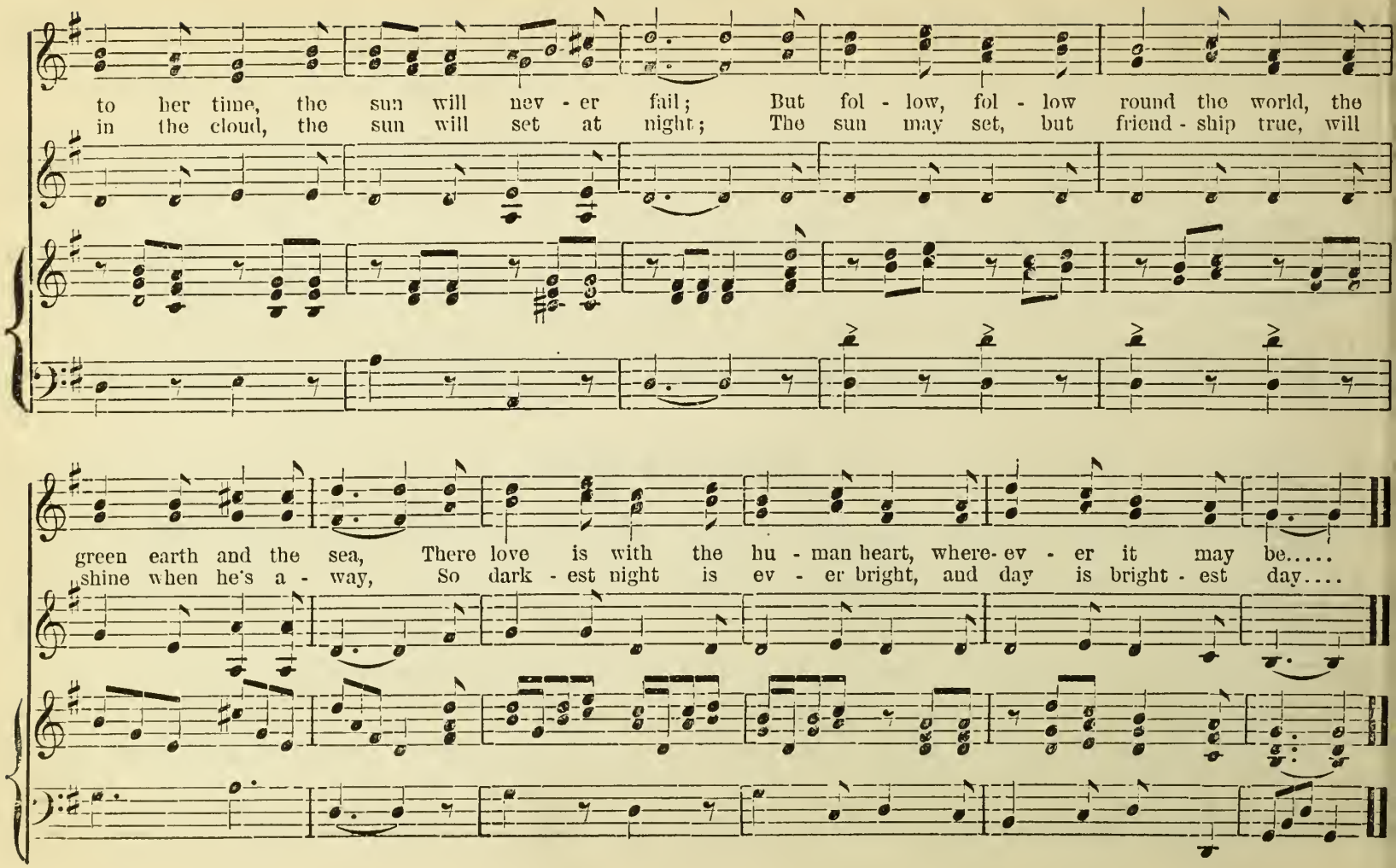
THE MARINER.

FOR FEMALE VOICES.

Slowly H. F. WIGHT.


1. The stars are with the mar - in - er, Where-ev - er he may sail,.... The moon is con - stant
2. Wher-e'er the mar - in - er may be, The stars will lose their light,.... The moon will hide her

THE MARINER. Concluded.

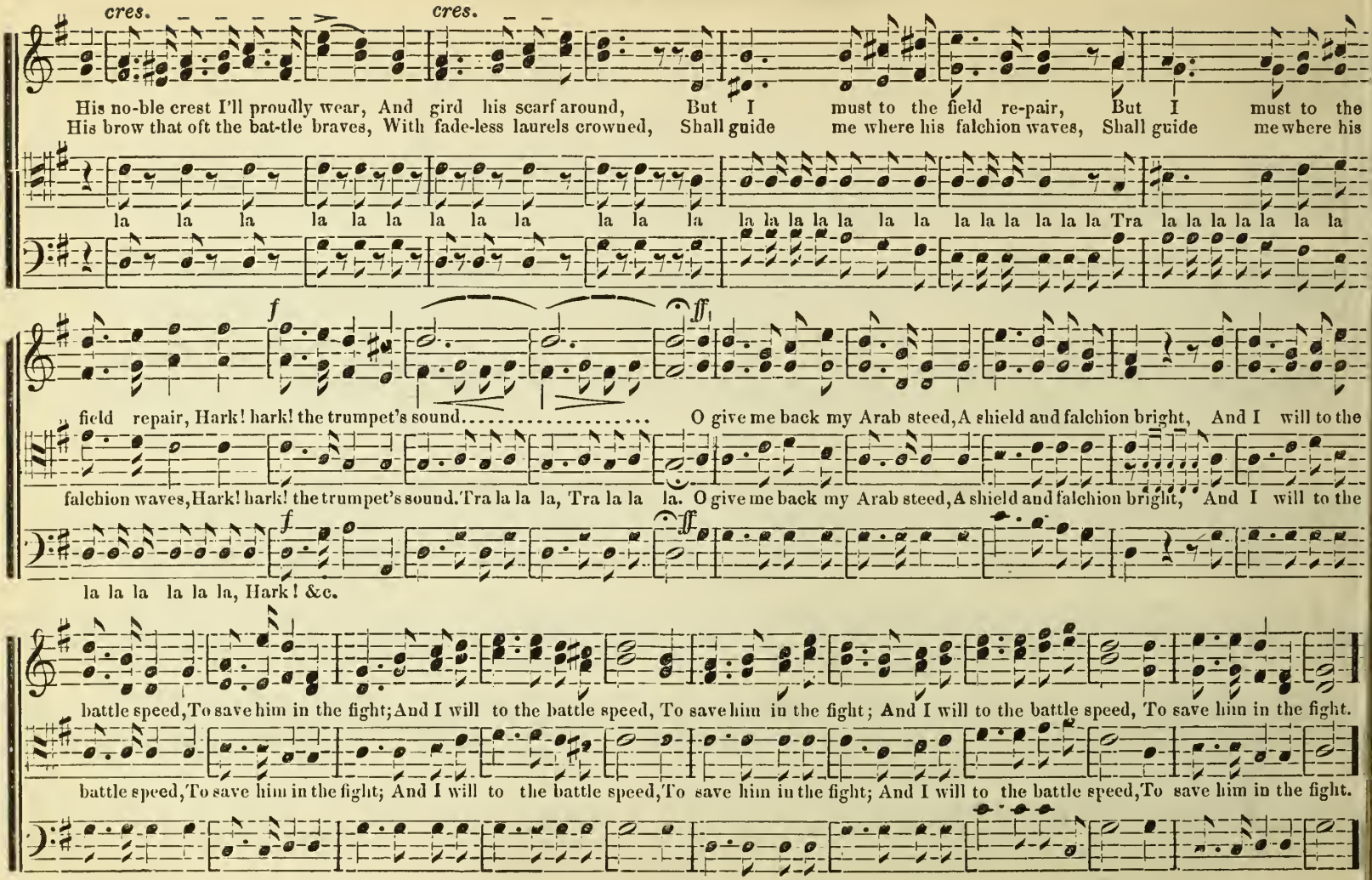

to her time, the sun will nev - er fail; But fol - low, fol - low round the world, the
in the cloud, the sun will set at night; The sun may set, but friend - ship true, will
green earth and the sea, There love is with the hu - man heart, where- ev - er it may be.....
shine when he's a - way, So dark - est night is ev - er bright, and day is bright - est day....

THE ARAB STEED.

Allegretto con spirito.

Melody by G. A. Hodson.

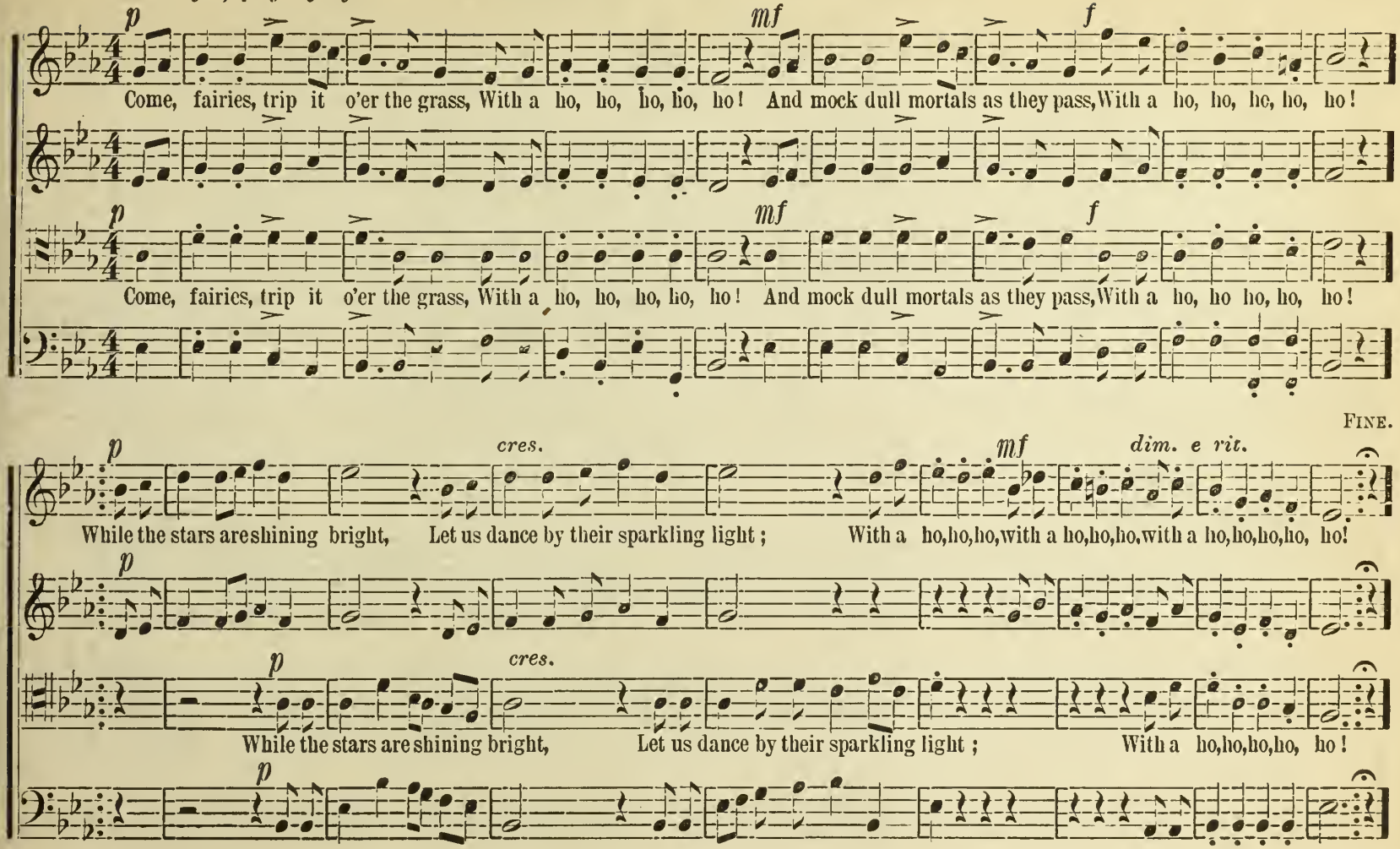
1. O give me back my A - rab steed, A shield and fal-chion
2. O with my A - rab steed I'll go, To brave th'em - bat-tled
mp
pp
mp
pp
Tra la la la la la la la la la la la la, Tra la la la la la la la la la la la la, Tra la la la la la la
bright, And I will to the bat - tle speed, To save him in the fight;
plain, Where war - - riors brave their va - lor show, And drain each no - ble vein;
la la la la la la la, Tra la la la la la la la la la la la la Tra la la la la la la.


cres.
cres.
His no-ble crest I'll proudly wear, And gird his scarf around, But I must to the field re-pair, But I must to the
His brow that oft the bat-tle braves, With fade-less laurels crowned, Shall guide me where his falchion waves, Shall guide me where his
la la la la la la la la la la la la la la la la la la la la la la la la la la la Tra la la la la la la la
f
ff
field repair, Hark! hark! the trumpet's sound..... O give me back my Arab steed, A shield and falchion bright, And I will to the
falchion waves, Hark! hark! the trumpet's sound. Tra la la la, Tra la la la. O give me back my Arab steed, A shield and falchion bright, And I will to the
f
ff
la la la la la la, Hark! &c.
battle speed, To save him in the fight; And I will to the battle speed, To save him in the fight; And I will to the battle speed, To save him in the fight.
battle speed, To save him in the fight; And I will to the battle speed, To save him in the fight; And I will to the battle speed, To save him in the fight.

COME, FAIRIES, TRIP IT.

In a bright, sprightly style.

ART. from PARRY.


p
mf
f
Come, fairies, trip it o'er the grass, With a ho, ho, ho, ho, ho! And mock dull mortals as they pass, With a ho, ho, ho, ho, ho!
p
mf
f
Come, fairies, trip it o'er the grass, With a ho, ho, ho, ho, ho! And mock dull mortals as they pass, With a ho, ho ho, ho, ho!
FINE.
p
cres.
mf
dim. e rit.
While the stars are shining bright, Let us dance by their sparkling light; With a ho,ho,ho, with a ho,ho,ho, with a ho,ho,ho,ho, ho!
p
cres.
While the stars are shining bright, Let us dance by their sparkling light; With a ho,ho,ho,ho, ho!
p

Omit 2d time. Go to Solo.

p Largo. *cres.* *D.C.*

Slow - ly ris - ing, slow - ly ris - ing, Slow - ly ris - ing, see the moon, By her beams we'll rev - el soon.

p *cres.*

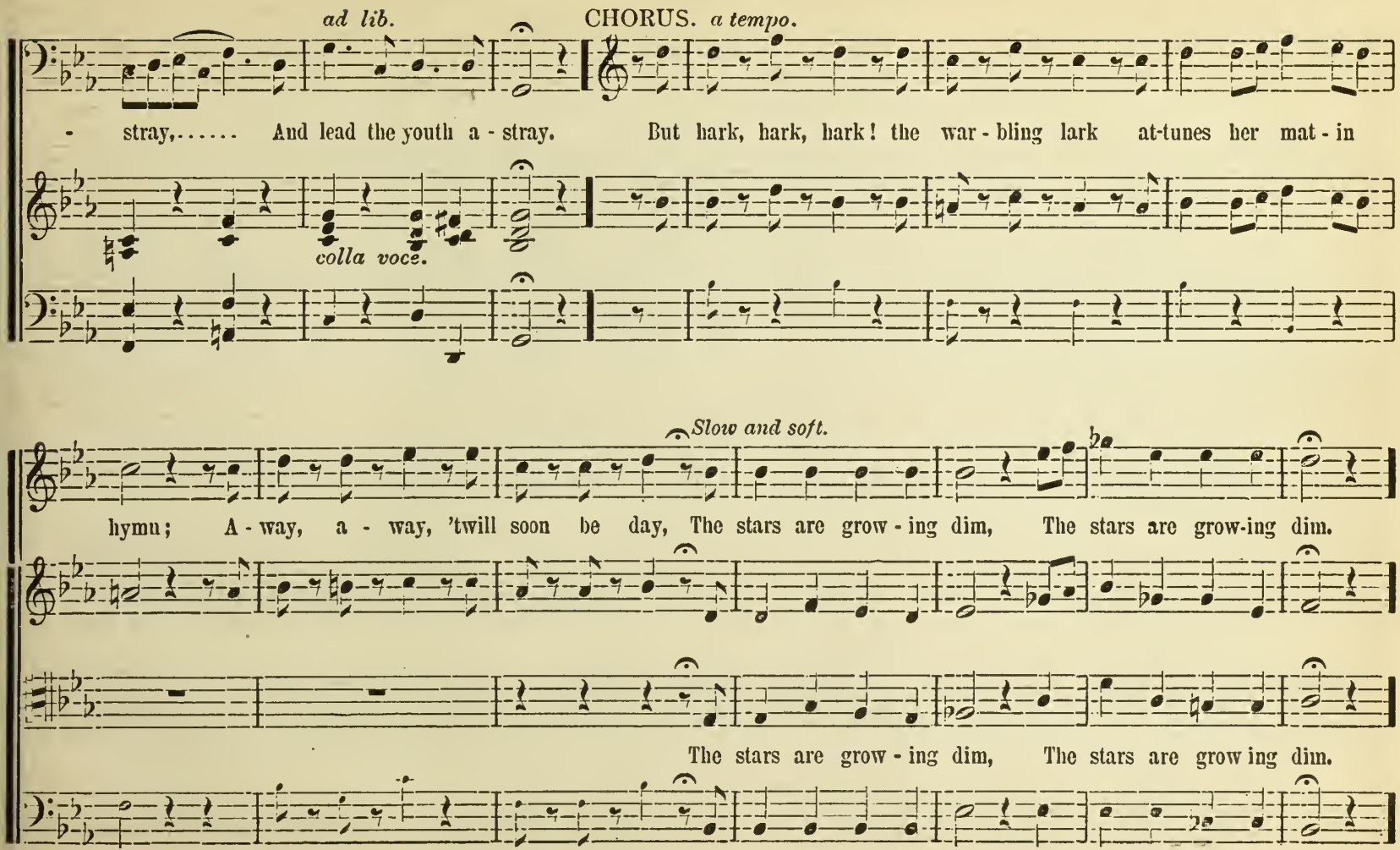
Slow - ly ris - ing, Slow - ly ris - ing, see the moon, By her beams we'll rev - el soon.

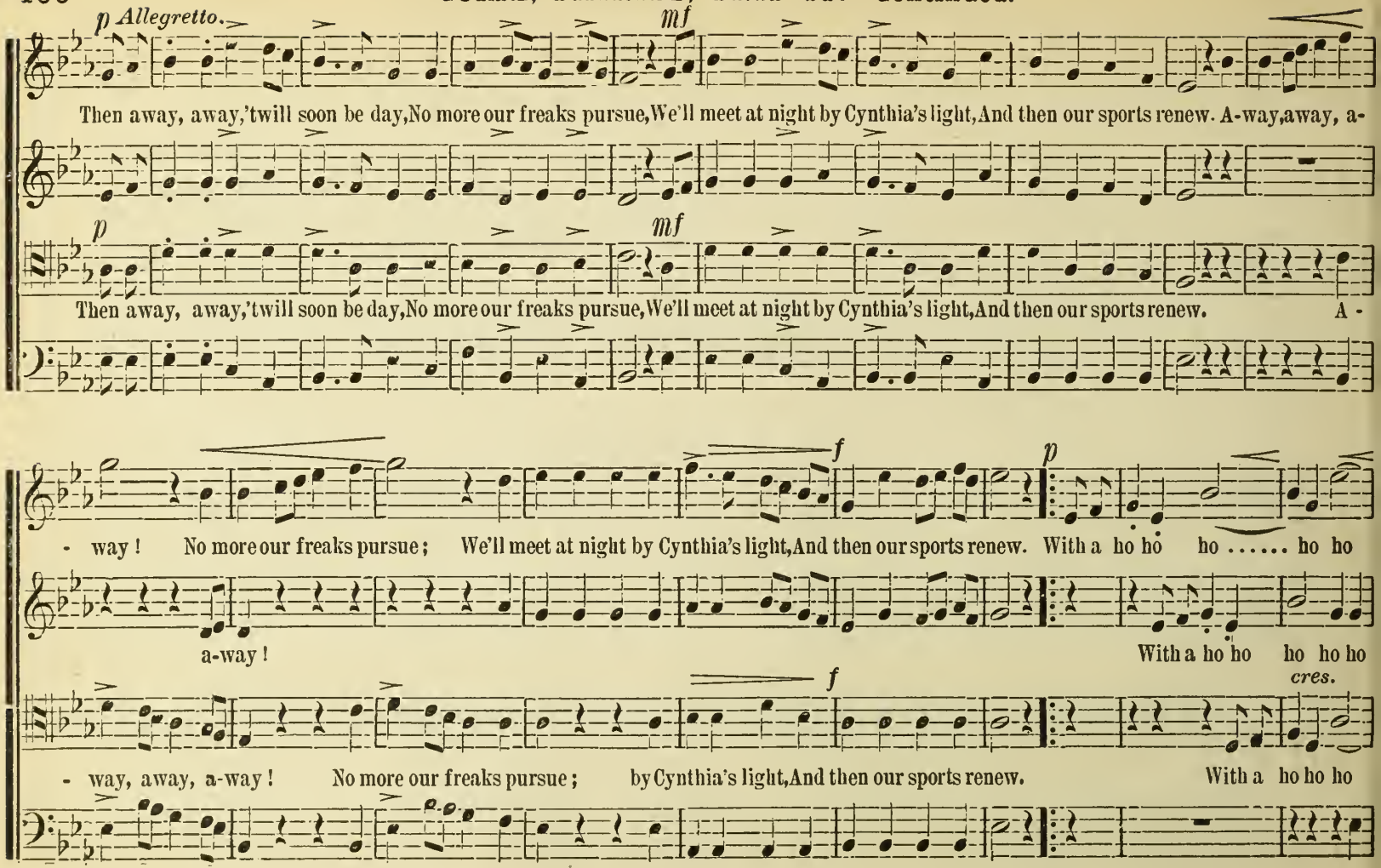
D.C.

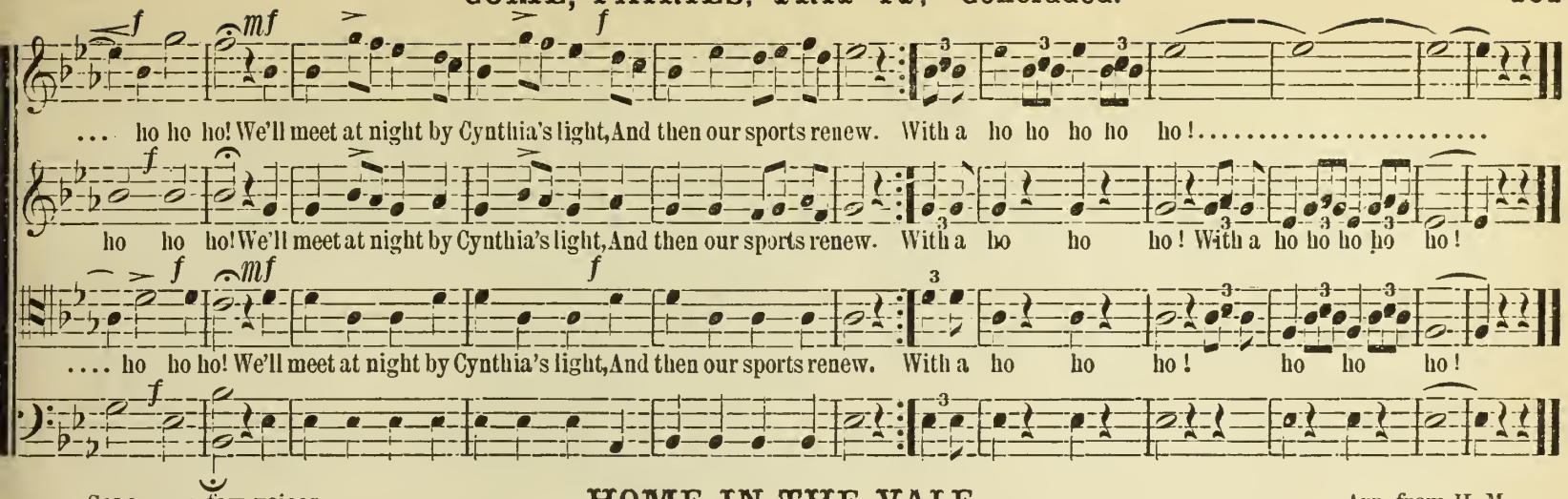
Solo, or a few voices.

Moderato.

Be - hold yon swain steals o'er the plain, To meet a la - dy gay, Be your em-ploy to mar their joy, And lead the youth a -


ad lib.
CHORUS. a tempo.
- stray,..... And lead the youth a - stray. But hark, hark, hark! the war - bling lark at-tunes her mat - in
colla voce.
Slow and soft.
hymn; A - way, a - way, 'twill soon be day, The stars are grow - ing dim, The stars are grow-ing dim.
The stars are grow - ing dim, The stars are grow ing dim.


p Allegretto.
mf
Then away, away,'twill soon be day,No more our freaks pursue,We'll meet at night by Cynthia's light,And then our sports renew. A-way,away, a-
p
mf
Then away, away,'twill soon be day,No more our freaks pursue,We'll meet at night by Cynthia's light,And then our sports renew. A -
f
p
- way ! No more our freaks pursue ; We'll meet at night by Cynthia's light,And then our sports renew. With a ho ho ho ..... ho ho
a-way !
With a ho ho ho ho ho
f
cres.
- way, away, a-way ! No more our freaks pursue ; by Cynthia's light,And then our sports renew. With a ho ho ho


... ho ho ho! We'll meet at night by Cynthia's light, And then our sports renew. With a ho ho ho ho ho!.....
ho ho ho! We'll meet at night by Cynthia's light, And then our sports renew. With a ho ho ho! With a ho ho ho ho ho!
.... ho ho ho! We'll meet at night by Cynthia's light, And then our sports renew. With a ho ho ho! ho ho ho!

HOME IN THE VALE.

Solo, or a few voices. *Con anima.* Arr. from H. M.

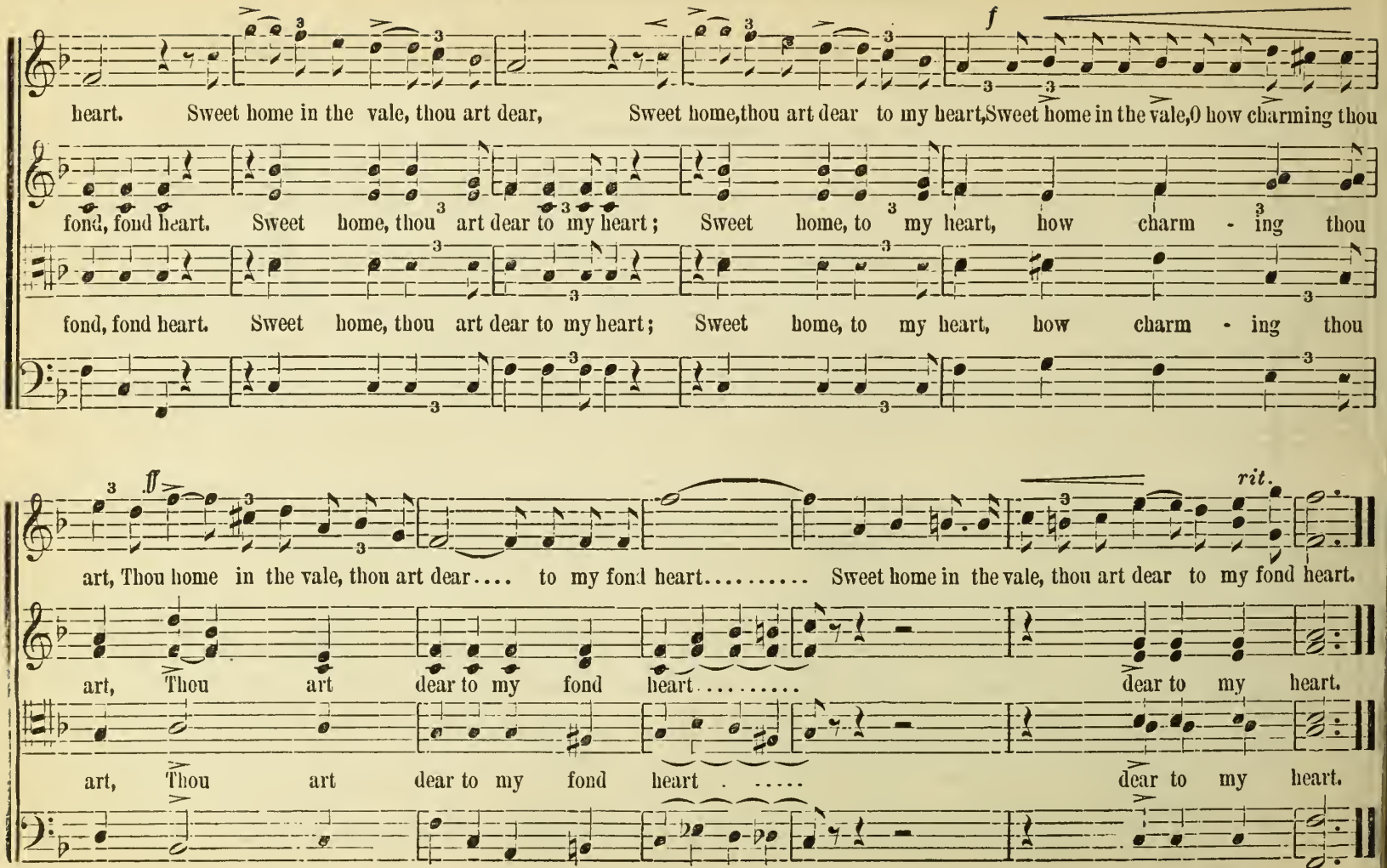
1. The heav'n.. . a - bove.... is fair to see, I fain .... would near - er roam; Its gate.... wide o - pens
2. The heav'n.... a - bove.... has stars so pale, That shine.... to light.... my way; Re - veal.... my cot .... in
Chorus.
1. The heav'n a-bove is fair to see, I fain, I fain would nearer roam; Its gate wide o-pens
2. The heav'n a bove has stars so pale, That shine, that shine to light my way, Re-veal my cot in

HOME IN THE VALE. Continued.

cres.
not to me, No an - gel bids me come; So I on earth must find at hand, So
that sweet vale, And change the night to day; And when they shine through branch and tree, And
not to me, No an - gel bids me come; So I on earth must find at hand,
that sweet vale, And change the night to day; And when they shine through branch and tree,
I on earth must find at hand, A home whose doors wide o-pen stand, wide o - pen stand. And such my cot in vale below, Where
when they shine thro' branch and tree, The sun could not more welcome be, more wel - come be. So when up - on the heart they glow, They
I must find A home whose doors wide o - pen stand. And such my cot in vale be - low, Where
When they shine, The sun could not more welcome be. So when up-on the heart they glow, They

rall.
a tempo.
in and out I dai - ly go....Sweet home in the vale, How charm ing thou art, Ev - er dear ... to my .... fond
ban - ish ev' - ry pain and woe, Sweet home 'neath the stars, How charm-ing thou art, Ev - er dear.... to my .... fond
in and out I go. Sweet home in the vale, How charming thou art, Yes, dear, yes, dear to
ban - ish ev' - ry woe. Sweet home neath the stars, How charming thou art, Yes, dear, yes, dear to
heart, Sweet home in the vale, Oh, how charm ing thou art,.... .....Thou home in the vale,thou art dear..... to my fond
my fond heart, Sweet home, the vale, Sweet home, how charming thou art, home, thou art dear, art dear to my heart, my
my fond heart, Sweet home, the vale, Sweet home, how charming thou art, home, thou art dear, art dear to my heart, my

HOME IN THE VALE. Concluded.


heart. Sweet home in the vale, thou art dear, Sweet home, thou art dear to my heart, Sweet home in the vale, O how charming thou
fond, fond heart. Sweet home, thou art dear to my heart; Sweet home, to my heart, how charm - ing thou
fond, fond heart. Sweet home, thou art dear to my heart; Sweet home, to my heart, how charm - ing thou
art, Thou home in the vale, thou art dear.... to my fond heart..... Sweet home in the vale, thou art dear to my fond heart.
art, Thou art dear to my fond heart..... dear to my heart.
art, Thou art dear to my fond heart ..... dear to my heart.

W. O. PERKINS.

ppAndante.
When winds breathe soft a - long the si - lent deep, The wa - ters curl, the bil - lows sleep, the bil - lows sleep.
pp
cres.
pp
When winds breathe soft along the si - lent deep, The wa-ters curl, the bil - lows sleep, the bil - lows sleep.
pp
cres.
pp
When winds breathe soft a - long the si - lent deep, the bil - lows sleep, the peaceful billows sleep.
f
the peaceful billows sleep, the bil - lows sleep. A
Allegretto.
f
A strong- er gale the troubled wave awakes, a- wakes, The sur - face roughens and the
a - wakes, a - wakes, The sur - face roughens and the
f
A stronger gale - the troubled wave a - wakes, a-wakes, The sur - face roughens and the
f
stron - ger gale the troubled wave a - wakes,

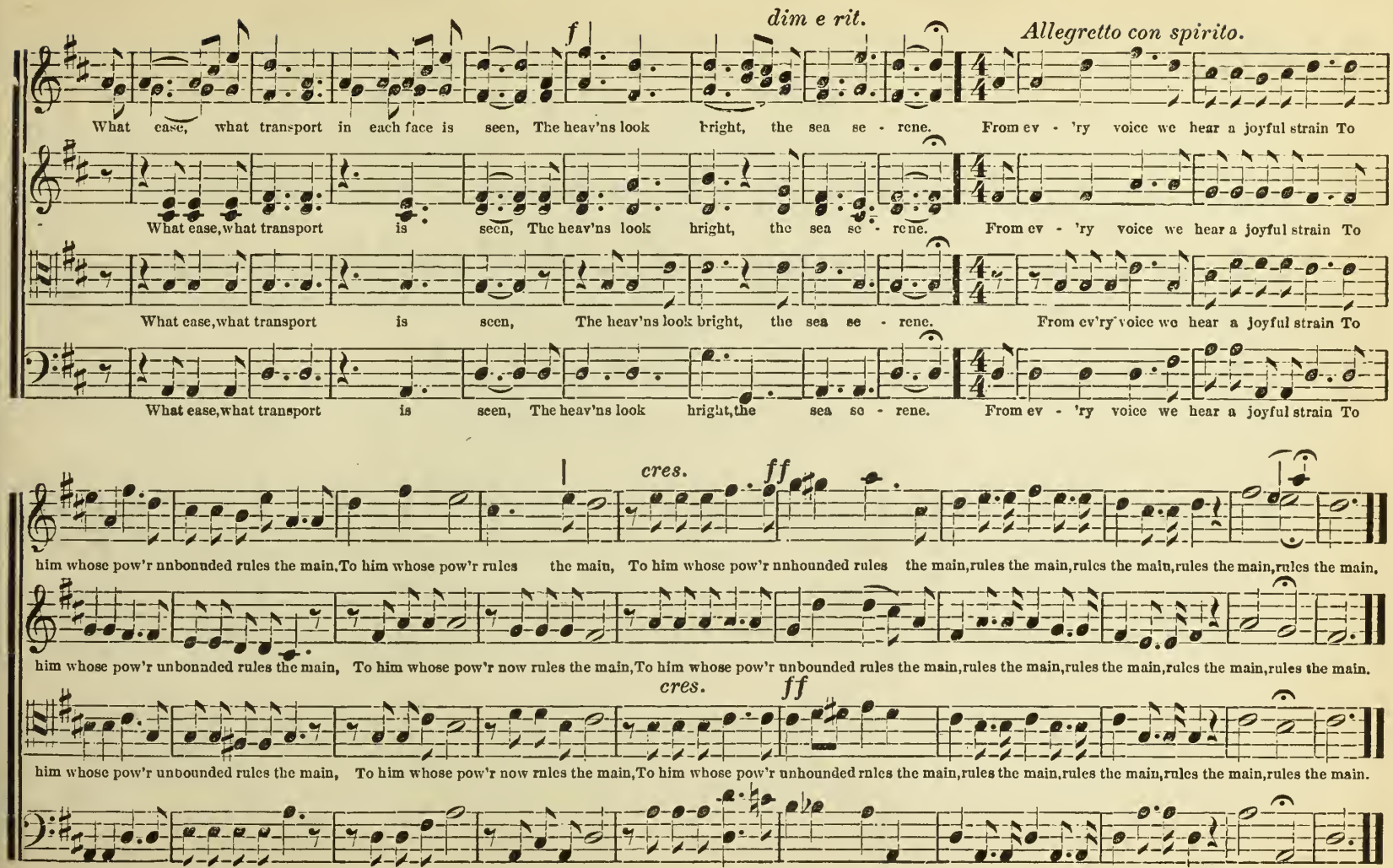
WHEN WINDS BREATHE SOFT. Continued.

mf
f
ff
o-ean shakes,the ocean shakes,..... the o - ean shakes;More dreadful still when fu-rious storms a- rise, The mountain billows bel - low
the o - ean,the o - ean, the mountain bil - lows bel - low
mf
f
ff
o-ean shakes,the ocean shakes,..... the o - ean shakes;More dreadful still when furious storms a-rise,The mountain bil - lows bel - low
the o - ean,
to the skies, On liquid rocks the tott'ring vessel's toss'd, Unnumber'd surges lash the foamiug coast,..... The rag - ing waves, excited by the blast,
mf
poco cres.
to the skies, On liquid rocks the tott'ring vessel's toss'd, Unnumber'd surges lash the foam - ing coast, The rag - ing waves, excited by the blast,
f
to the skies, the tott'ring vessel's toss'd Unnumber'd surges lash the foaming coast, The rag - ing waves, ex-cit-ed by the blast,

ff
Whiten with wrath, whit-en with wrath, and split the sturdy mast, the stur - dy mast.
ff
Whiten with wrath, whit-en with wrath, and split the sturdy mast, the stur - dy mast. When in an instant he who rules the
f
ff
p
poco cres.
m
mf
p
rit.
Je - ho-vah, God of gods! In pleasing accents speaks his sov'reign will, And bids the waters, and the winds be still.....
Je - ho-vah, God of gods!
And bids the waters, and the winds be still, be still.
Divide the Tenors.
ff Adagio.
a tempo.
m
mf
p
rit.
floods, Earth, air and fire. Je - ho-vah, God of gods!
speaks his sov'reign will, And bids the wa-ters, and the winds be still, be still.

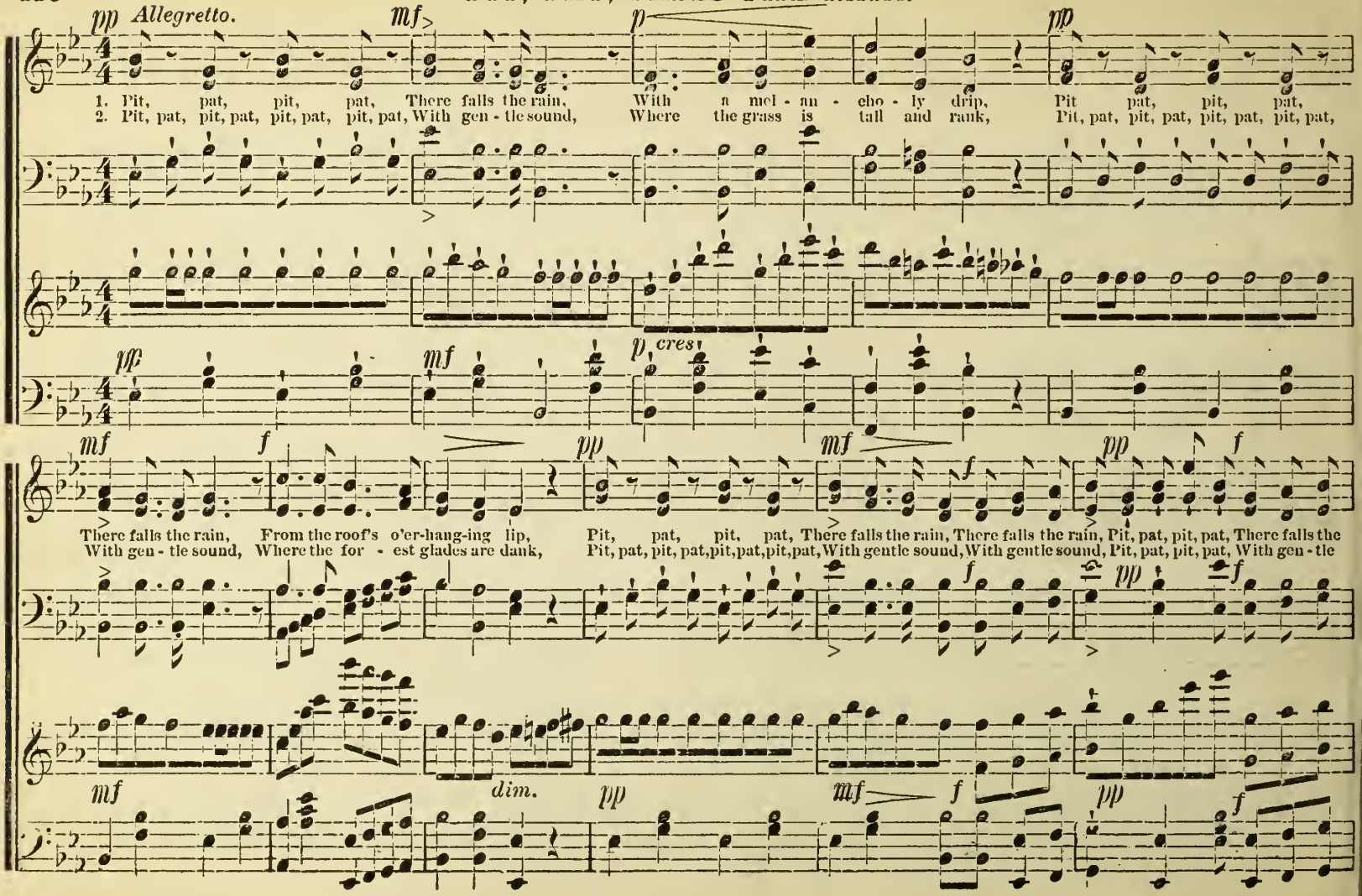
WHEN WINDS BREATHE SOFT. Continued.

Larghetto. DUET.
rit.
p
Hush'd, hush'd, hush'd are the winds, hush'd, hush'd, hush'd are the winds, the wa-ters cease to roar, Safe are the seas, and si-lent as the
p
colla voce.
First time DUET, second time DUET and CHORUS.
Allegretto.
DUET.
shore.
Now say what joy e - lates the sai - lor's breast, With prosp - 'rous gale so un-ex-peet-ed blest.
CHORUS.
Now say what joy e - lates the sai - lor's breast, With prosp - 'rous gale so un-ex-peet-ed blest.
With prosp'rous, prosp'rous gale,

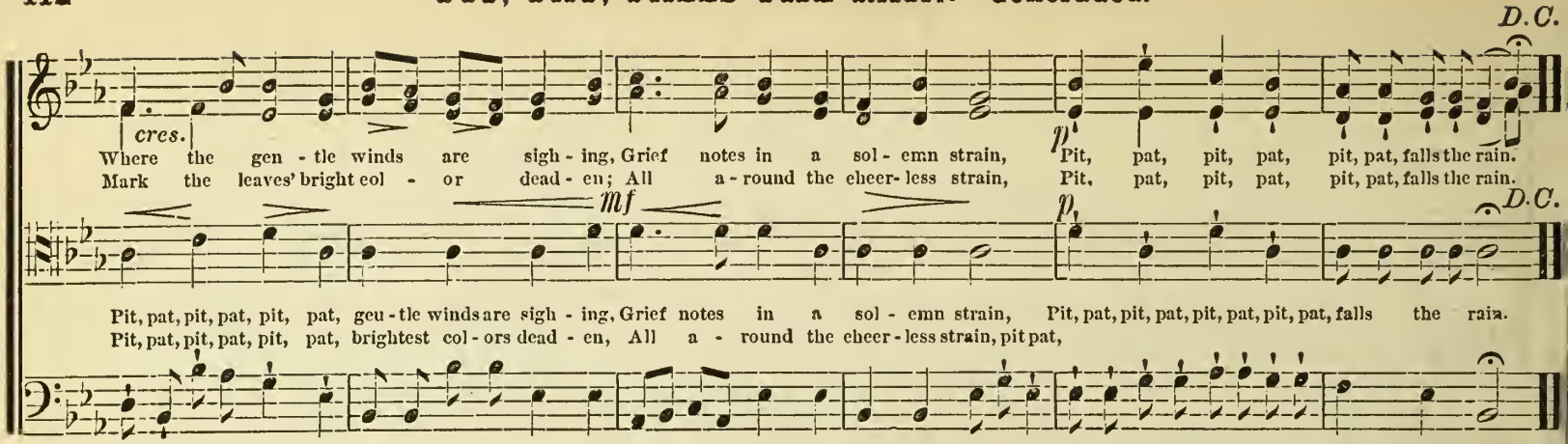

dim e rit.
f
Allegretto con spirito.
What ease, what transport in each face is seen, The heav'ns look bright, the sea se - rene. From ev - 'ry voice we hear a joyful strain To
What ease, what transport is seen, The heav'ns look bright, the sea se - rene. From ev - 'ry voice we hear a joyful strain To
What ease, what transport is seen, The heav'ns look bright, the sea se - rene. From ev'ry voice we hear a joyful strain To
What ease, what transport is seen, The heav'ns look bright, the sea se - rene. From ev - 'ry voice we hear a joyful strain To
cres.
ff
him whose pow'r unbounded rules the main, To him whose pow'r rules the main, To him whose pow'r unbounded rules the main, rules the main, rules the main, rules the main, rules the main.
him whose pow'r unbounded rules the main, To him whose pow'r now rules the main, To him whose pow'r unbounded rules the main, rules the main, rules the main, rules the main, rules the main.
cres.
ff
him whose pow'r unbounded rules the main, To him whose pow'r now rules the main, To him whose pow'r unbounded rules the main, rules the main, rules the main, rules the main, rules the main.

PIT, PAT, FALLS THE RAIN.

W. O. Perkins.


pp Allegretto.
mf
p
pp
1. Pit, pat, pit, pat, There falls the rain, With a mel - an - cho - ly drip, Pit pat, pit, pat,
2. Pit, pat, pit, pat, pit, pat, pit, pat, With gen - tle sound, Where the grass is tall and rank, Pit, pat, pit, pat, pit, pat, pit, pat,
pp
mf
p cres
mf
f
pp
mf
f
pp
f
There falls the rain, From the roof's o'er-hang-ing lip, Pit, pat, pit, pat, There falls the rain, There falls the rain, Pit, pat, pit, pat, There falls the
With gen - tle sound, Where the for - est glades are dank, Pit, pat, pit, pat, pit, pat, pit, pat, With gentle sound, With gentle sound, Pit, pat, pit, pat, With gen - tle
mf
dim.
pp
mf
f
pp
f

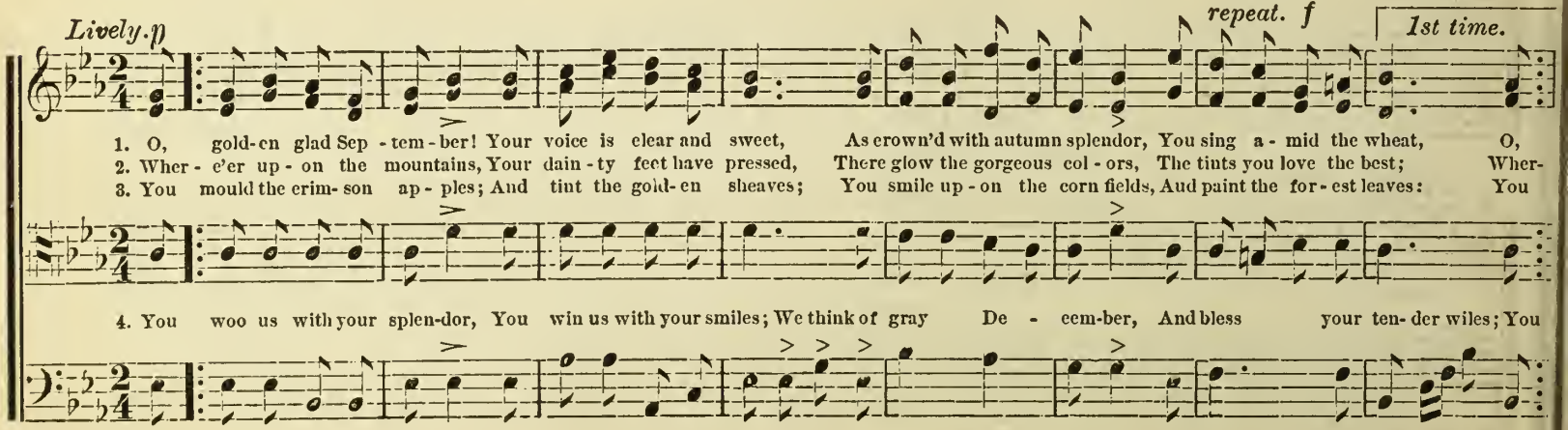
pp
mf
cres.
f cres.
rain. Pit, pat, pit, pat, Back to stream - ing earth a - gain; There falls the rain, Back to stream - ing earth a - gain.
sound, pat, pat, While the sky is black a - round; With gen-tle sound, While the sky is black a - round.
mf
rit.
f cres.
pp
mf
Fine.
p Andante.
rit.
1. Where the yel - low leaves are ly - ing, Where the au - tumn flow'rs are dy - ing,
2. Mark the for - tress high and lead - en, Which the muf - fled sun - beams red - den;
1. Pit, pat, pit, pat, pit, pat, yellow leaves are ly - ing, Pit, pat, pit, pat, plt, pat, autumn flow'rs are dy-ing,
2. Pit, pat, pit, pat, pit, pat, fortress high and lead - en, Pit, pat, pit, pat, pit, pat, muffled sunbeams red-den,
p


D.C.
cres.
Where the gen - tle winds are sigh - ing, Grief notes in a sol - emn strain, Pit, pat, pit, pat, pit, pat, falls the rain.
Mark the leaves' bright col - or dead - en; All a - round the cheer - less strain, Pit, pat, pit, pat, pit, pat, falls the rain.
mf
p
D.C.
Pit, pat, pit, pat, pit, pat, gen - tle winds are sigh - ing, Grief notes in a sol - emn strain, Pit, pat, pit, pat, pit, pat, pit, pat, falls the rain.
Pit, pat, pit, pat, pit, pat, brightest col - ors dead - en, All a - round the cheer - less strain, pit pat,

HELEN W. CROSS.

AUTUMN.

W. O. PERKINS.


Lively. p
repeat. f
1st time.
1. O, gold - en glad Sep - tem - ber! Your voice is clear and sweet, As crown'd with autumn splendor, You sing a - mid the wheat, O,
2. Wher - e'er up - on the mountains, Your dain - ty feet have pressed, There glow the gorgeous col - ors, The tints you love the best; Wher -
3. You mould the crim - son ap - ples; And tint the gold - en sheaves; You smile up - on the corn fields, And paint the for - est leaves: You
4. You woo us with your splen - dor, You win us with your smiles; We think of gray De - cem - ber, And bless your ten - der wiles; You

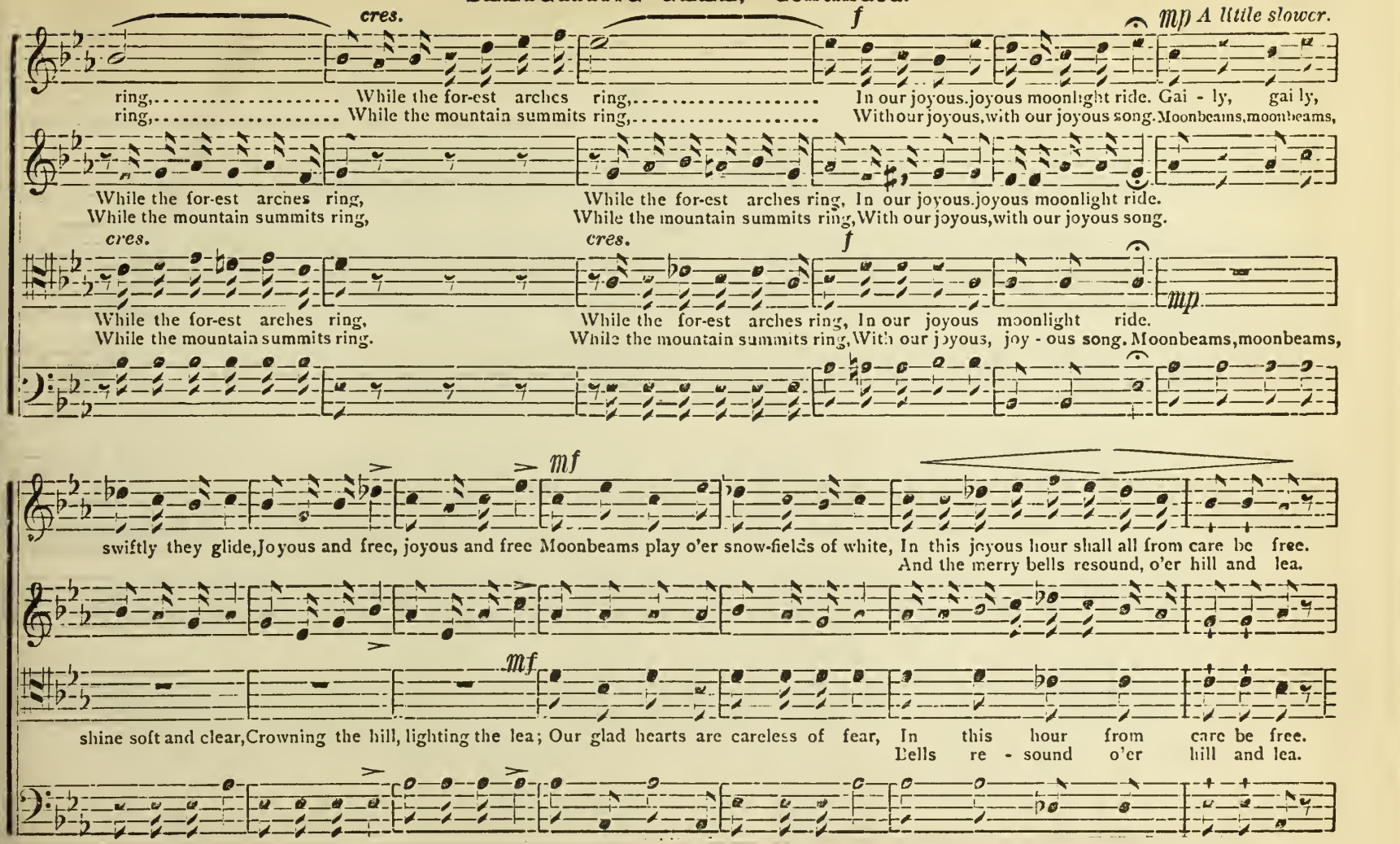
2d time.
p
mf cres.
rit.
wheat. Your eyes are soft-est a-zure; Your face is pass-ing fair, And scar-let are the pop-pies That wreathe your gold-en hair..... O
best. The hills are clothed in pur-ple, Your sen-try guard the land, And we your will-ing vas-sals, Bow low to kiss your hand..... O
leaves. The birch with red is blush-ing, The ma-ple clad in gold; And eve-ry day new beau-ties, Your mag-ic hands un-fold..... O
tender wiles, We long to keep you ev-er, But e-ven now your song Is dy-ing on the hill-tops, As swift you pass a-long..... O
mf tempo.
cres.
As crown'd with
gold-en, glad Sep-tem-ber! Your voice is clear and sweet, As crown'd with au-tumn splen-dor, You sing a-mid the wheat. As
gold-en, glad Sep-tem-ber! Your voice is clear and sweet, As crown'd with au-tumn splen-dor, You sing a-mid the wheat. As
au--tumn splen-dor, with au--tumn splen-dor, As crown'd with au-tumn splen-dor, You sing a-mid the wheat.
cres.
ff rit.
crown'd with au-tumn splen-dor, As crown'd with au-tumn splen-dor, As crown'd with au-tumn splen-dor, You sing a-mid the wheat.
crown'd with au-tumn splen-dor, As crown'd with au-tumn splen-dor, As crown'd with au-tumn splen-dor, You sing a-mid the wheat.

HELEN W. CROSS.

SLEIGHING GLEE.

W. O. PERKINS.

m Spirited.
f
f
m
f
1. Fly, fly, my gallant steeds, gai - ly they prance O'er the snowy pathway, fly swift a-long; Come! come! ye merry ones, bright moonbeams glance,
f
f
m
f
2. Ring, ring, ye merry bells, your fairy chime, Sweet the wintry breezes bear it a-long; Joy, joy, they gai-ly ring, keeping the time,
cres.
ff
Fine.
mf
cres.
Mirth and joyous music to the hour be - long, Swifter than the flying of the swal - low, O'er the glist'ning track we glide, While the forest arches
To the merry cadence of our sleighing song, Sweeter than the carol of the wild birds, Is our music full and strong, While the mountain summits
cres.
ff
Fine.
ff
Mirth and mu - sic to the hour belong, Swift-er than the flying of the swallow, O'er the glist'ning track we glide.
To the ca - dence of our sleighing song, Sweeter than the carol of the wild birds, Is our mu-sic full and strong.


cres.
f
mp A little slower.
ring,..... While the for-est arches ring,..... In our joyous.joyous moonlight ride. Gai - ly, gai ly,
ring,..... While the mountain summits ring,..... With our joyous,with our joyous song. Moonbeams,moonbeams,
While the for-est arches ring, While the for-est arches ring, In our joyous.joyous moonlight ride.
While the mountain summits ring, While the mountain summits ring, With our joyous,with our joyous song.
cres.
cres.
f
mp
While the for-est arches ring, While the for-est arches ring, In our joyous moonlight ride.
While the mountain summits ring, While the mountain summits ring, With our joyous, joy - ous song. Moonbeams,moonbeams,
mf
swiftly they glide, Joyous and free, joyous and free Moonbeams play o'er snow-fields of white, In this joyous hour shall all from care be free.
And the merry bells resound, o'er hill and lea.
mf
shine soft and clear, Crowning the hill, lighting the lea; Our glad hearts are careless of fear, In this hour from care be free.
Bells re - sound o'er hill and lea.

SLEIGHING GLEE, Concluded.

cres. e accel.
m tempo primo.
Up from the valley, down from the hill, Borne on the breezes ev-er still our song is, Welcome, winter-time, welcome, winter-time, yes, welcome, winter-time,
m
our song still is, Welcome, winter-time, welcome, winter-time, welcome, winter-time,
Up from the valley, down from the hill, Borne on the breezes our song still is Wel - come, wel - come, glad win - ter-
f
1st.
2d tme.
D.C.
cres.
repeat, p
welcome, winter-time, yes Welcome, mer-ry bells, welcome, merry bells, our hearts join in the hap-py chime, chime. cres.
welcome, winter-time, Welcome, merry bells, welcome, mer-ry bells, hearts join in the chime, chime.
cres.
time,..... Wel - come, bells, our hearts join the chime, chime. cres.

THE WEE BIRD.

Solo, Tenor or Soprano.

Arr. by W. O. P.

Moderato. ♩ = 92.

1. A wee bird sang on the Linden-bough. The Linden-bough, the Linden-bough, I sang all day, and I'm singing now, And do not yield to complaining; Yet
2. A ho - ly an - gel with eyes of blue. With eyes of blue, with eyes of blue. He heard the bird as thro' woods it flew, And sought its nest by the heather; Oh,
3. The lit - tle bird still is singing on, Is singing on, is singing on, But when shall their days of grief be gone, And distance no longer sev-er? The

p Humming Chorus.

Hm.....*Sempre legato.*

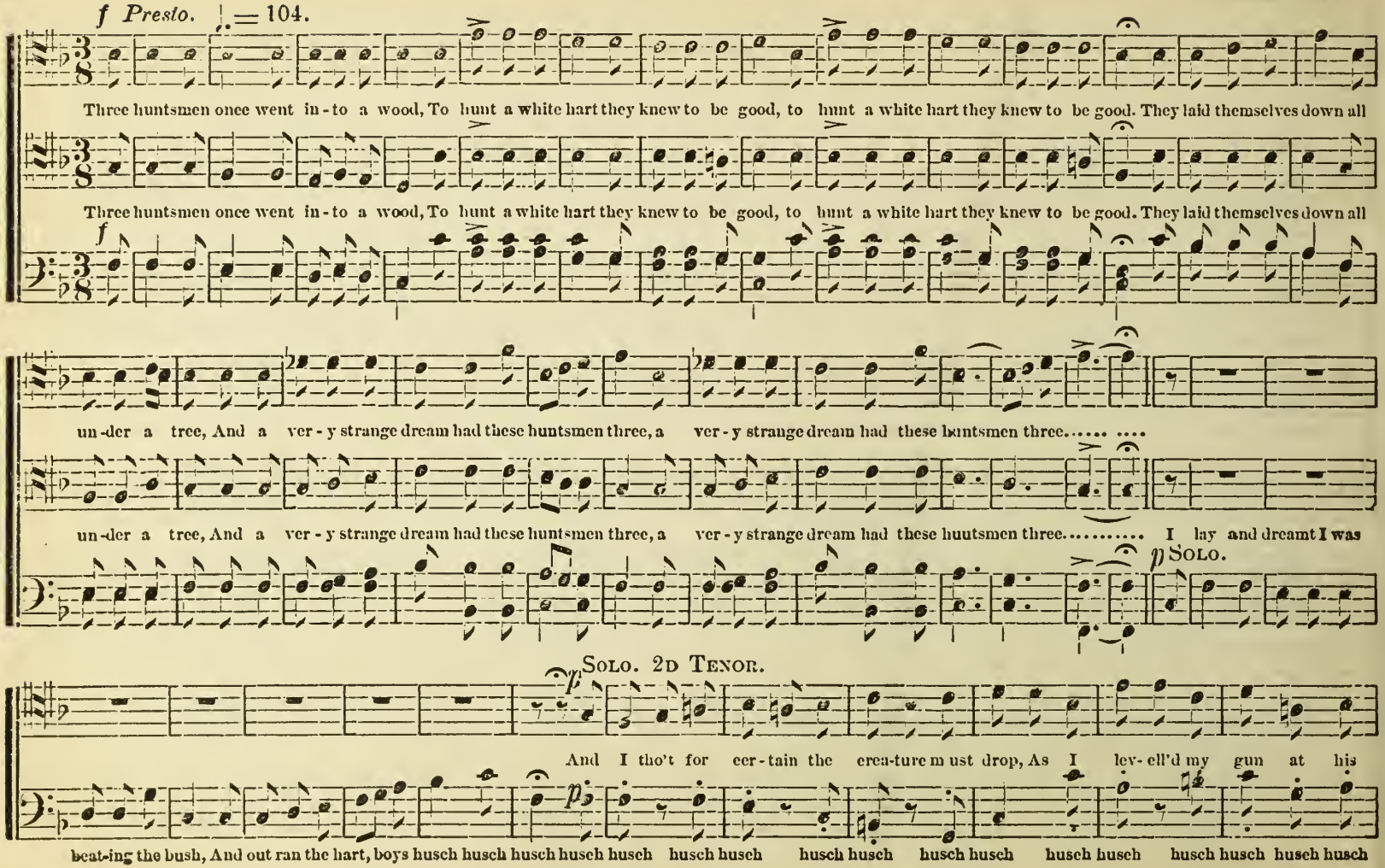
Hm.....*Sempre legato.*

far away is my own sweetheart, Yet far a - way is my own sweetheart, Our lov-ing souls are so far a - part, And long must be so re - maining.
lit-tle bird on the Linden-bough! Oh lit - tle bird on the Linden-bough, Her song is heard softly rising now, And both your tones blend to - gether.
lit-tle bird still is singing on, The lit - tle bird still is singing on, But when will their days of grief be gone, And shall they be parted for - ev - er?

THE THREE HUNTSMEN.

FOR MALE VOICES.

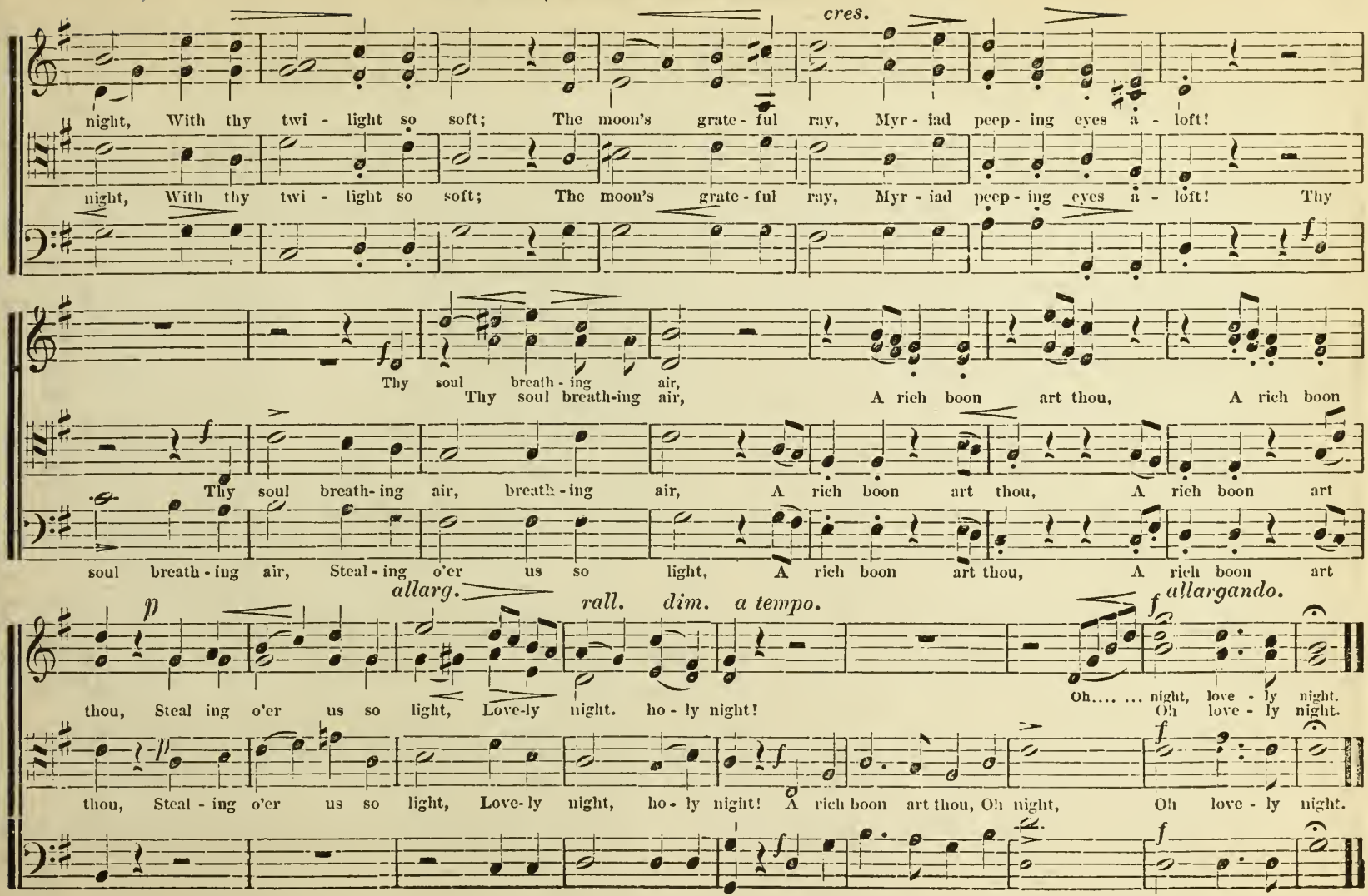
C. KREUTZER.


f Presto. ♩. = 104.
Three huntsmen once went in-to a wood, To hunt a white hart they knew to be good, to hunt a white hart they knew to be good. They laid themselves down all
Three huntsmen once went in-to a wood, To hunt a white hart they knew to be good, to hunt a white hart they knew to be good. They laid themselves down all
f
un-der a tree, And a ver-y strange dream had these huntsmen three, a ver-y strange dream had these huntsmen three.
un-der a tree, And a ver-y strange dream had these huntsmen three, a ver-y strange dream had these huntsmen three. I lay and dreamt I was
p Solo.
Solo. 2d Tenor.
p
And I tho't for cer-tain the crea-ture must drop, As I lev-ell'd my gun at his
p
beat-ing the bush, And out ran the hart, boys husch husch husch husch husch husch husch husch husch husch husch husch husch husch husch husch

Solo.
Chorus.
And I, as he ran to the woods a - far, Blew cheer-i - ly in - to my horn, tra ra. And as they were sit-ting re - lat - ing their
head, pop, pop, pop, pop, pop, pop, pop, pop, pop, pop, pop, pop, pop, pop, And as they were sit-ting re - lat- ing their
husch husch husch husch husch husch husch husch husch husch husch husch husch husch husch, And as they were sit- ting re - lat - ing their
dream, The hart bounded past them, and o - ver the stream, The hart bounded past them and o - ver the stream, And be - fore the three huntsmen the game de -
dream, The hart bounded past them, and o - ver the stream, The hart bounded past them and o - ver the stream, And be - fore the three huntsmen the game de -
- scried, It was off to the woods with a scath-less hide, It was off to the woods with a scath - less hide.... Husch, husch, pop, pop, tra ra, tra, ra.
scried, It was off to the woods with a scath-less hide, It was off to the woods with a scath - less hide.... Husch, husch, pop, pop, tra ra, tra, ra.

NIGHT, LOVELY NIGHT.

mp
cres.
Oh night,
Oh night, love - ly night, Thou art ho - ly and calm; Thy cool, dew - y breath to the worn brow is
Oh night, love - ly night, Thou art ho - ly and calm; Thy cool, dew - y breath to the worn brow is
f
p
Day
balm. The day with its care Toils on - ward, and pants, toils
f
p
balm. The day with its heat, And o'er - laid - - en with care, Toils on - ward, and pants, Toils
allarg.
rall. dim.
mp
mf
on - ward, and pants, That thy rest he may share, Love-ly night, ho - ly night. Oh night, gen - tle
Oh
on - ward, and pants, That thy rest he may share, Love - ly, night, ho - ly night. Oh night, gen - tle


cres.
night, With thy twi - light so soft; The moon's grate - ful ray, Myr - iad peep - ing eyes a - loft!
night, With thy twi - light so soft; The moon's grate - ful ray, Myr - iad peep - ing eyes a - loft! Thy
f
Thy soul breath - ing air,
Thy soul breath-ing air, A rich boon art thou, A rich boon
Thy soul breath-ing air, breath - ing air, A rich boon art thou, A rich boon art
soul breath - ing air, Steal - ing o'er us so light, A rich boon art thou, A rich boon art
allarg.
rall. dim. a tempo.
allargando.
thou, Steal ing o'er us so light, Love-ly night. ho - ly night!
Oh.... ... night, love - ly night.
Oh love - ly night.
thou, Steal - ing o'er us so light, Love-ly night, ho - ly night! A rich boon art thou, Oh night,
Oh love - ly night.

THE NUN'S PRAYER.

Words by DESMOND RYAN. Music by OBERTLUR.

With expression and feeling. *cres.* *p* *mp*

1. Peace, heart, no lon - ger turn thee to joy; Let bright - er vis - ions thy dreams em - ploy; For friends and
2. Ban - ish all mem'ries, be hope thy ray; Past thought come on - ly peace to be - tray; Hours once so

turn thee to joy; Let bright - er vis - ions
be hope thy ray; Let thought come on - ly

1. Peace, heart, no lon - er turn thee to joy, turn thee to joy; Let bright - er vis - ions thy dreams em - ploy; For friends and
2. Ban - ish all mem'ries, be hope thy ray, be hope thy ray; Let thought come on - ly peace to be - tray; Hours once so

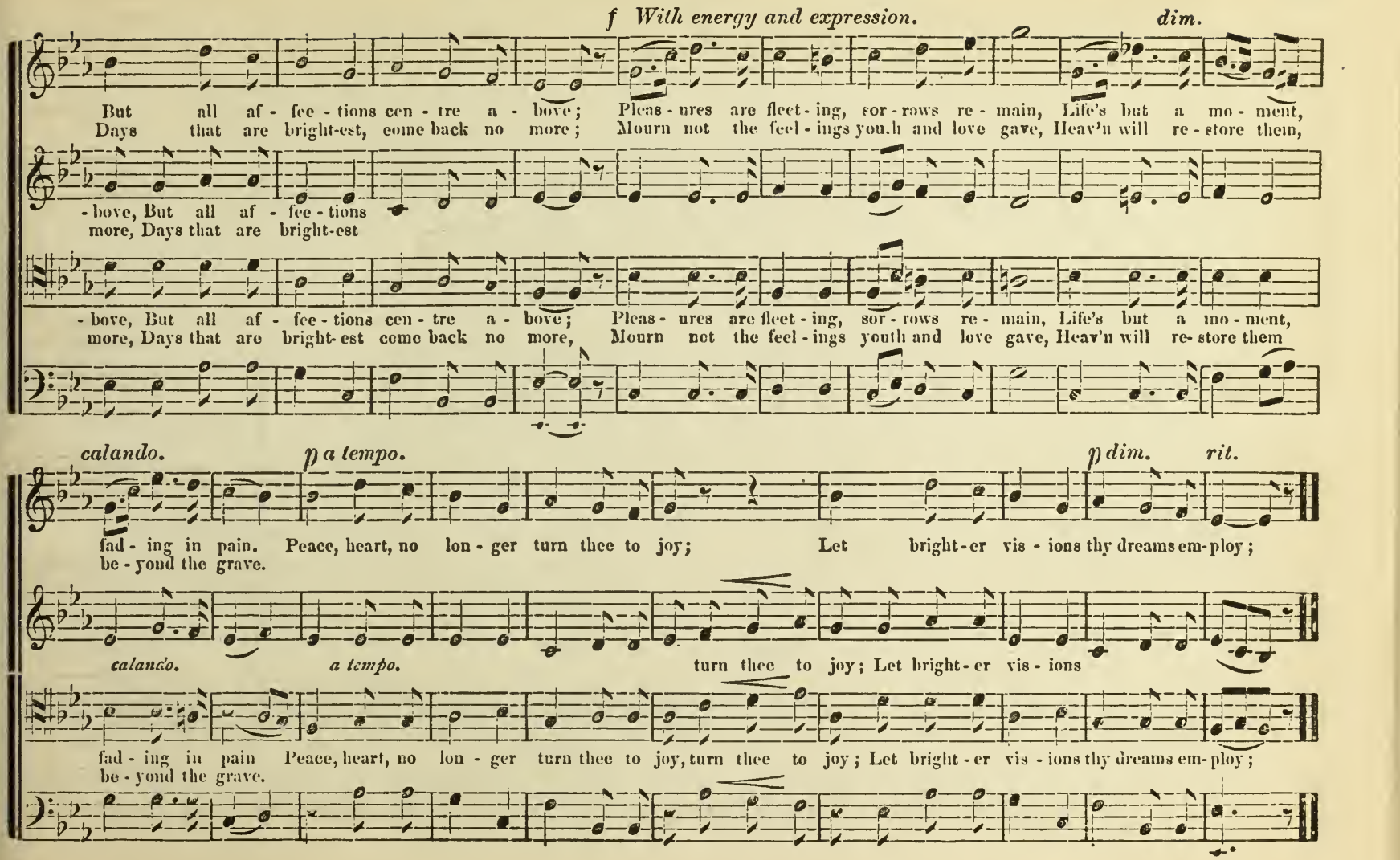
cres. *p*

kin - dred cher - ish no love, Ah! no, cher - ish no love, But all af - fec - tions cen - tre a - bove,
bliss - ful cease to de - plore, Ah! yes, cease to de - plore, Days that were bright - est come back no more,

cres. *p*

cen - tre a -
come back no

kin - dred cher - ish no love, Ah! no, cher - ish no love, But all af - fec - tions cen - tre a - bove, cen - tre a -
bliss - ful cease to de - plore; Ah! yes, cease to de - plore, Days that were bright - est, come back no more, come back no


f With energy and expression.
dim.
But all af - fec - tions cen - tre a - bove; Pleas - ures are fleet - ing, sor - rows re - main, Life's but a mo - ment,
Days that are bright-est, come back no more; Mourn not the feel - ings youth and love gave, Heav'n will re - store them,
- bove, But all af - fec - tions
more, Days that are bright-est
- bove, But all af - fec - tions cen - tre a - bove; Pleas - ures are fleet - ing, sor - rows re - main, Life's but a mo - ment,
more, Days that are bright-est come back no more, Mourn not the feel - ings youth and love gave, Heav'n will re-store them
calando.
p a tempo.
p dim.
rit.
fad - ing in pain. Peace, heart, no lon - ger turn thee to joy; Let bright-er vis - ions thy dreams em-ploy;
be - yond the grave.
calando.
a tempo.
turn thee to joy; Let bright-er vis - ions
fad - ing in pain Peace, heart, no lon - ger turn thee to joy, turn thee to joy; Let bright - er vis - ions thy dreams em-ploy;
be - yond the grave.

Solo or a few voices.

WERE I THE NIGHTINGALE.

FOUR-PART SONG.

Arr. by WALTER HAY.

Semplice. *p* *cres.*

1. Were I the night - in - gale wing'd for the eve - ning gale, To thee I'd fly, To thee I'd fly, But since my wish is vain, Here in my
2. While I thine ab - sence weep, Still in my lone - ly sleep, Thy voice I hear, Thy voice I hear, When morning lights the skies, And my il -
3. Night with remembrance fraught, Foldeth my heart in thought, Deep tho't on thee, Deep tho't on thee, Then I tell o'er how oft, Thou in thine

p *cres.*

Ah!

pp TENOR. *In unison.* *cres.*

Ah!

BASS.

ff *dim.* SOP. SOL.

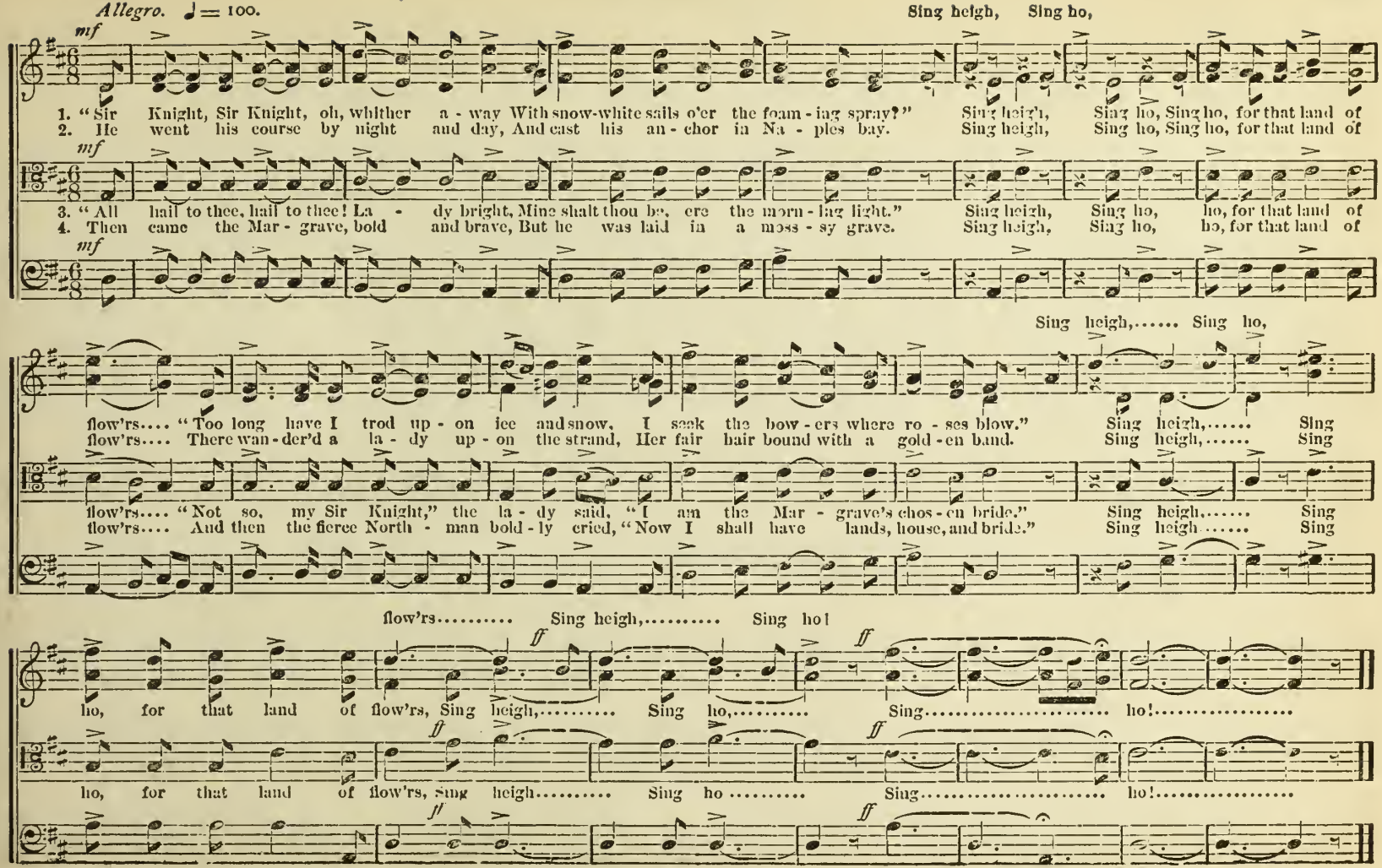
lone-ly pain, Still must I sigh..... Must I sigh.
- lu - sion lies, Thou art not near,..... Art not near. La la la la la la la la la la la la la la la la la la la la la la la la la la.
ac-cents soft, Give thine to me,..... Thine to me.

tutti.

La la la la la la la la la la la la la la la la la la la la la la la la la la.

ff *dim.* *ff*

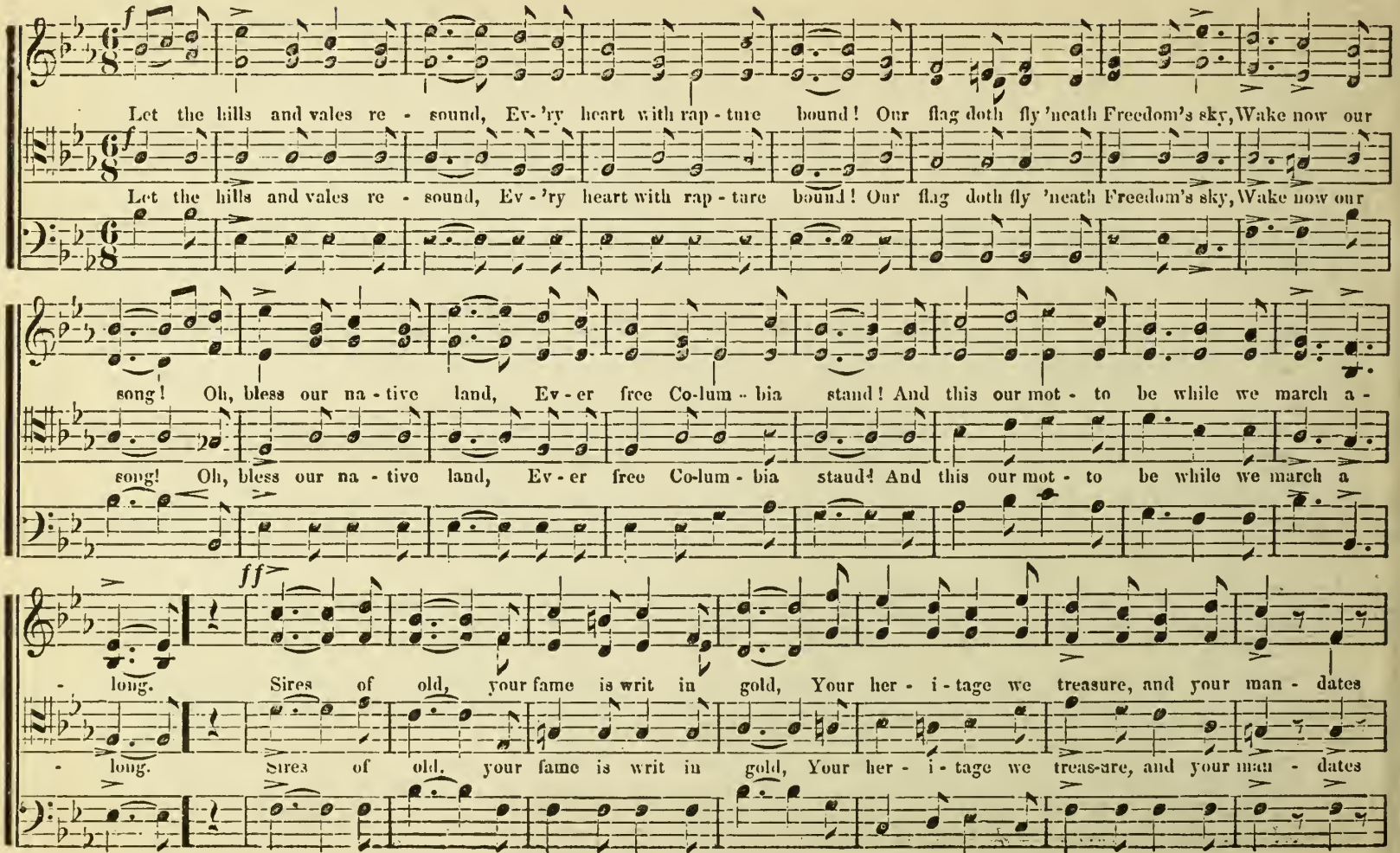
La la la la la la la la la la la la la la la la la la la la la la la la la la.

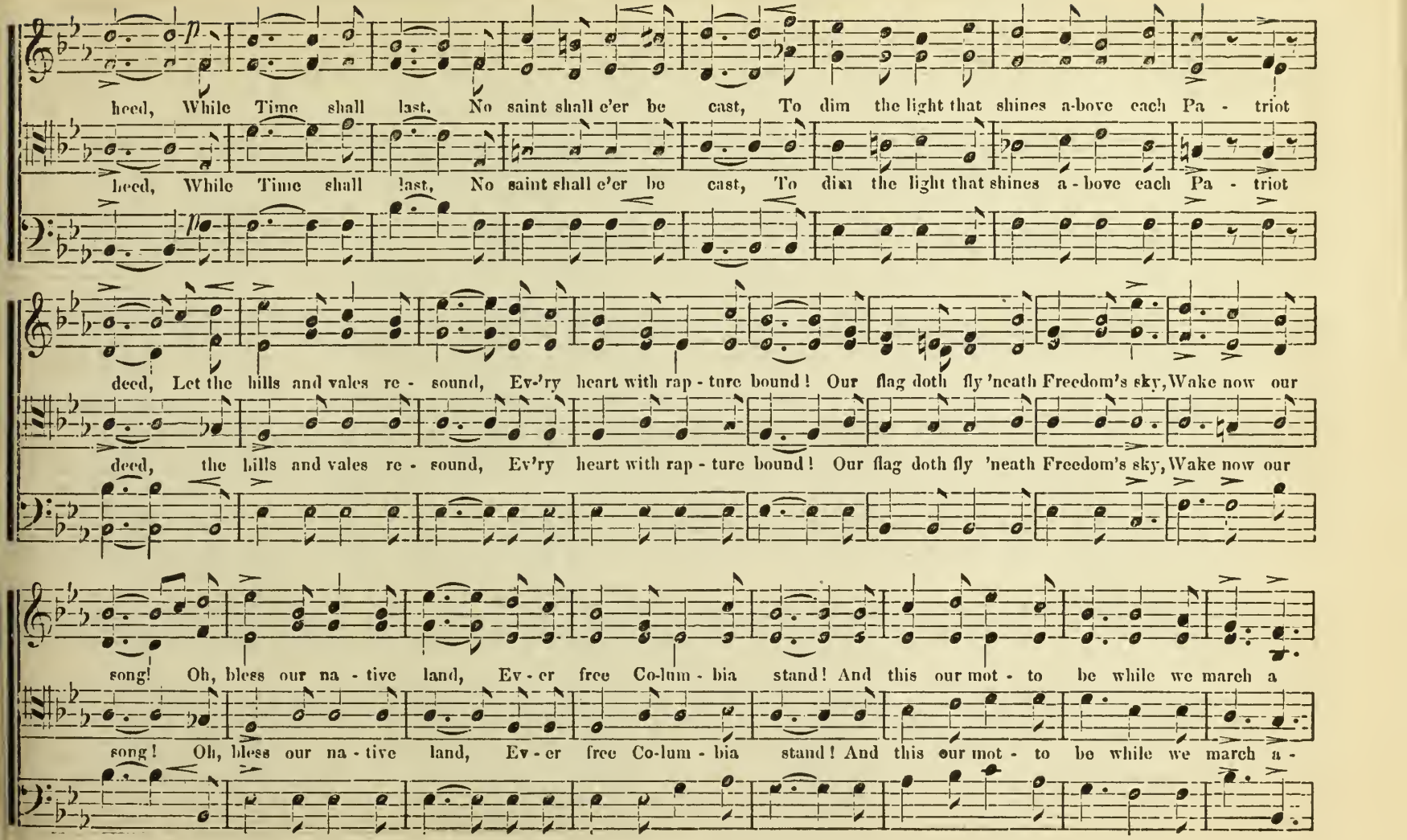

Allegro. ♩ = 100.
mf
Sing heigh, Sing ho,
1. "Sir Knight, Sir Knight, oh, whither a - way With snow-white sails o'er the foam - ing spray?" Sing heigh, Sing ho, Sing ho, for that land of
2. He went his course by night and day, And cast his an - chor in Na - ples bay. Sing heigh, Sing ho, Sing ho, for that land of
3. "All hail to thee, hail to thee! La - dy bright, Mine shalt thou be, ere the morn - ing light." Sing heigh, Sing ho, ho, for that land of
4. Then came the Mar - grave, bold and brave, But he was laid in a moss - sy grave. Sing heigh, Sing ho, ho, for that land of
Sing heigh,..... Sing ho,
flow'rs.... "Too long have I trod up - on ice and snow, I seek the bow - ers where ro - ses blow." Sing heigh,..... Sing
flow'rs.... There wan - der'd a la - dy up - on the strand, Her fair hair bound with a gold - en band. Sing heigh,..... Sing
flow'rs.... "Not so, my Sir Knight," the la - dy said, "I am the Mar - grave's chos - en bride." Sing heigh,..... Sing
flow'rs.... And then the fierce North - man bold - ly cried, "Now I shall have lands, house, and bride." Sing heigh..... Sing
flow'rs..... Sing heigh,..... Sing ho!
ff
ho, for that land of flow'rs, Sing heigh,..... Sing ho,..... Sing..... ho!.....
ho, for that land of flow'rs, Sing heigh..... Sing ho ..... Sing..... ho!.....

LET THE HILLS AND VALES RESOUND.

GEO. COOPER. BRINLEY RICHARDS.

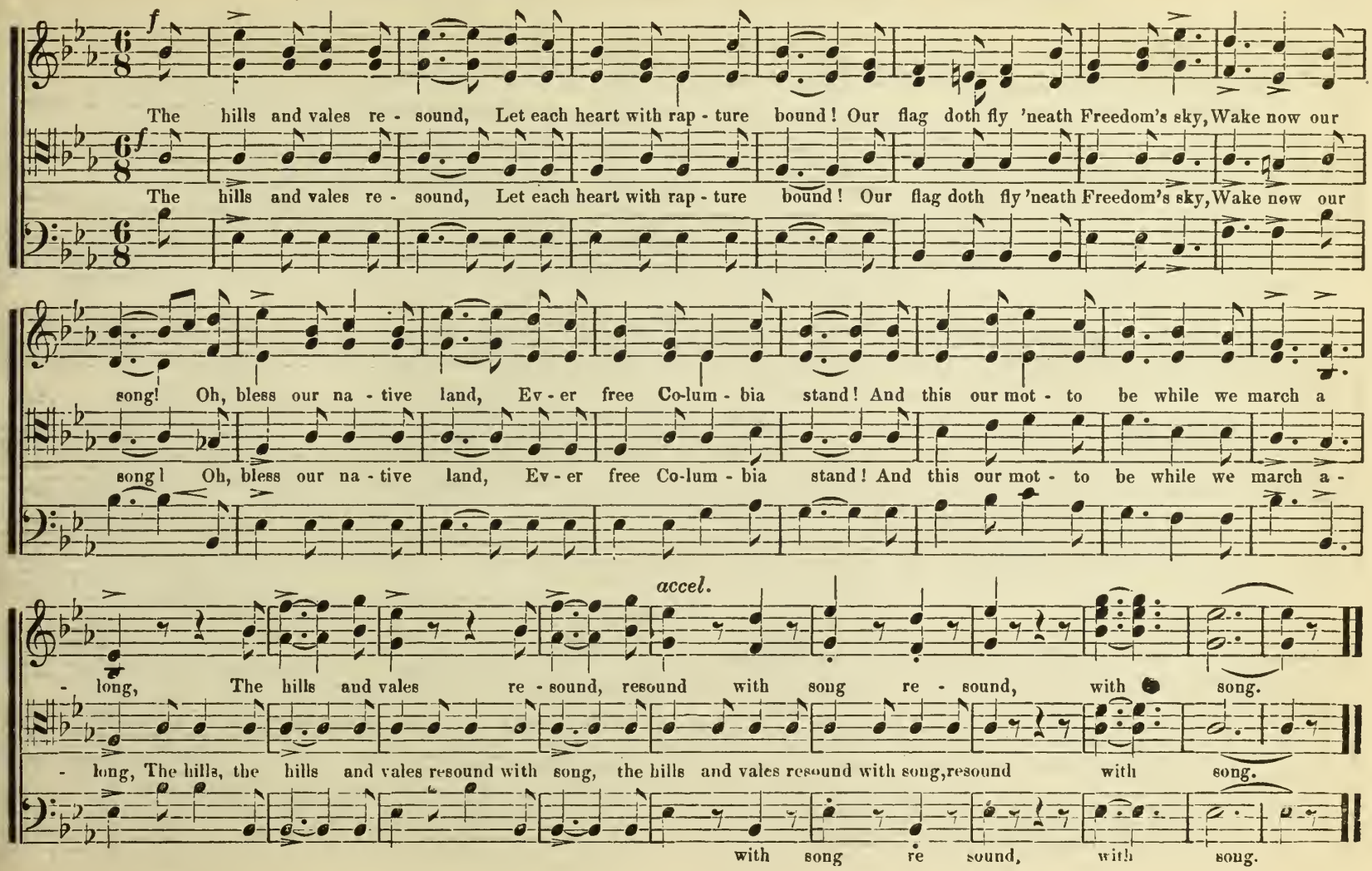
Molto animato.


f
Let the hills and vales re - sound, Ev-'ry heart with rap - ture bound! Our flag doth fly 'neath Freedom's sky, Wake now our
Let the hills and vales re - sound, Ev - 'ry heart with rap - ture bound! Our flag doth fly 'neath Freedom's sky, Wake now our
song! Oh, bless our na - tive land, Ev - er free Co-lum - bia stand! And this our mot - to be while we march a -
song! Oh, bless our na - tive land, Ev - er free Co-lum - bia staud! And this our mot - to be while we march a
ff
- long. Sires of old, your fame is writ in gold, Your her - i - tage we treasure, and your man - dates
- long. Sires of old, your fame is writ in gold, Your her - i - tage we treas-ure, and your man - dates


heed, While Time shall last, No saint shall e'er be cast, To dim the light that shines a-bove each Pa - triot
heed, While Time shall last, No saint shall e'er be cast, To dim the light that shines a - bove each Pa - triot
deed, Let the hills and vales re - sound, Ev-'ry heart with rap - ture bound! Our flag doth fly 'neath Freedom's sky, Wake now our
deed, the hills and vales re - sound, Ev'ry heart with rap - ture bound! Our flag doth fly 'neath Freedom's sky, Wake now our
song! Oh, bless our na - tive land, Ev - er free Co-lum - bia stand! And this our mot - to be while we march a
song! Oh, bless our na - tive land, Ev - er free Co-lum - bia stand! And this our mot - to be while we march a -

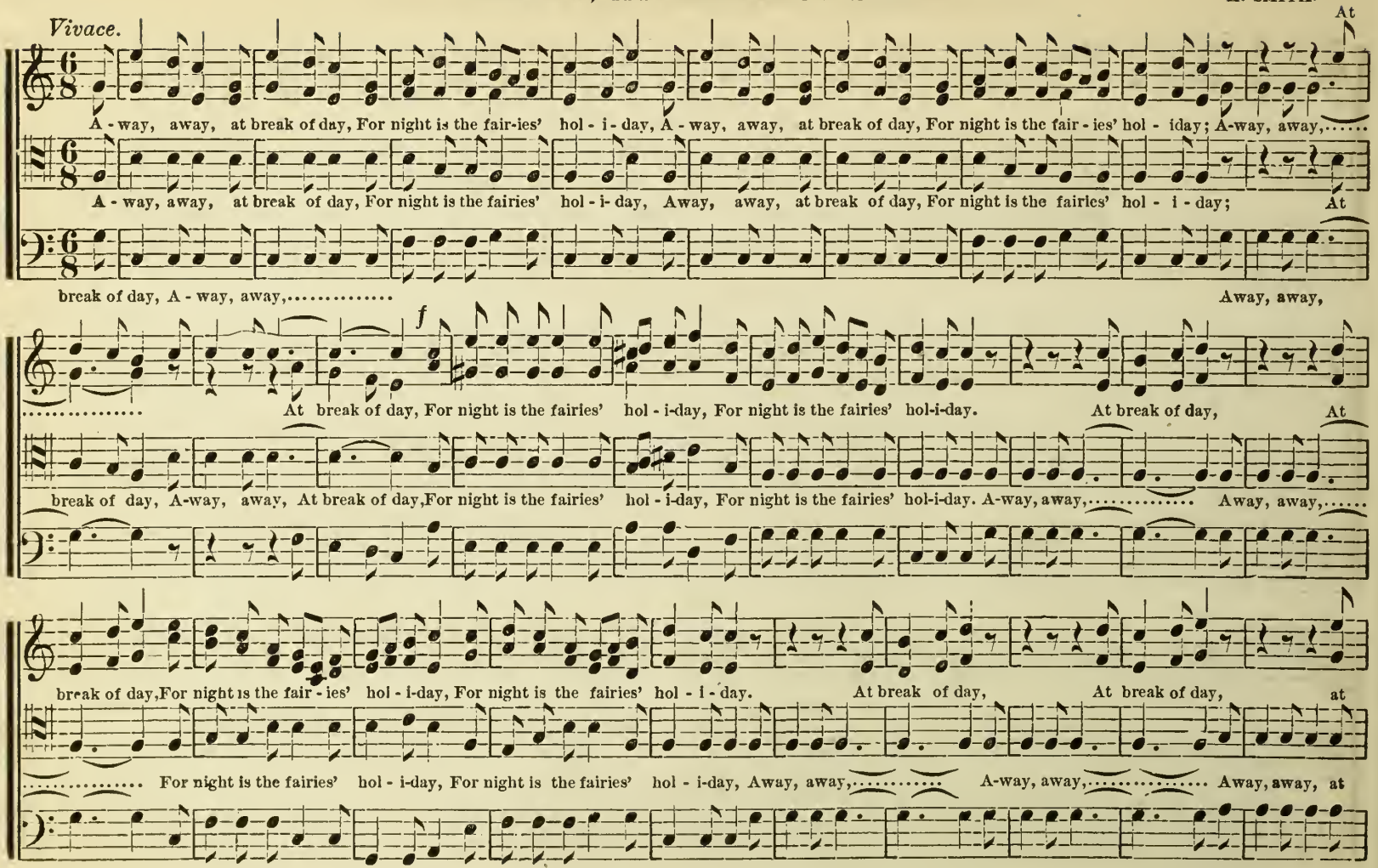
LET THE HILLS AND VALES RESOUND. Continued.

p.
cres.
long.
Dear na - tive land, 'Neath thy stars we stand, Our ev'ry heart for - ev - er thy shield will be, As in
long,
pp
Na-tive land, dear home be - neath thy stars we stand, Our hearts for - e'er thy shield will be, As in
f
days of old, When first unrolled, Flag of our na - tion, we march 'neath thee. Land of home, no, No land so sweet to to thy wand'rer's feet,
pp
dolce.
days of old, When first un - rolled, Flag of our na - tion, we march 'neath thee.
No land so sweet to thy wand'rer's feet,
Land of home, no land so sweet to wand - 'rer's feet, peace
cres.
f
peace for - ev - er dwell on thy rockbound strand; And thy sons be true, Fair flag to you, God's blessing fall on our own dear land.
peace for - ev - er dwell on thy rockbound strand; And thy sons be true, Fair flag to you, God's blessing fall on our own dear land.
dwell for - ev - er on thy strand;


f
The hills and vales re - sound, Let each heart with rap - ture bound! Our flag doth fly 'neath Freedom's sky, Wake now our
The hills and vales re - sound, Let each heart with rap - ture bound! Our flag doth fly 'neath Freedom's sky, Wake now our
song! Oh, bless our na - tive land, Ev - er free Co-lum - bia stand! And this our mot - to be while we march a
song! Oh, bless our na - tive land, Ev - er free Co-lum - bia stand! And this our mot - to be while we march a -
accel.
- long, The hills and vales re - sound, resound with song re - sound, with song.
- long, The hills, the hills and vales resound with song, the hills and vales resound with song, resound with song.
with song re sound, with song.

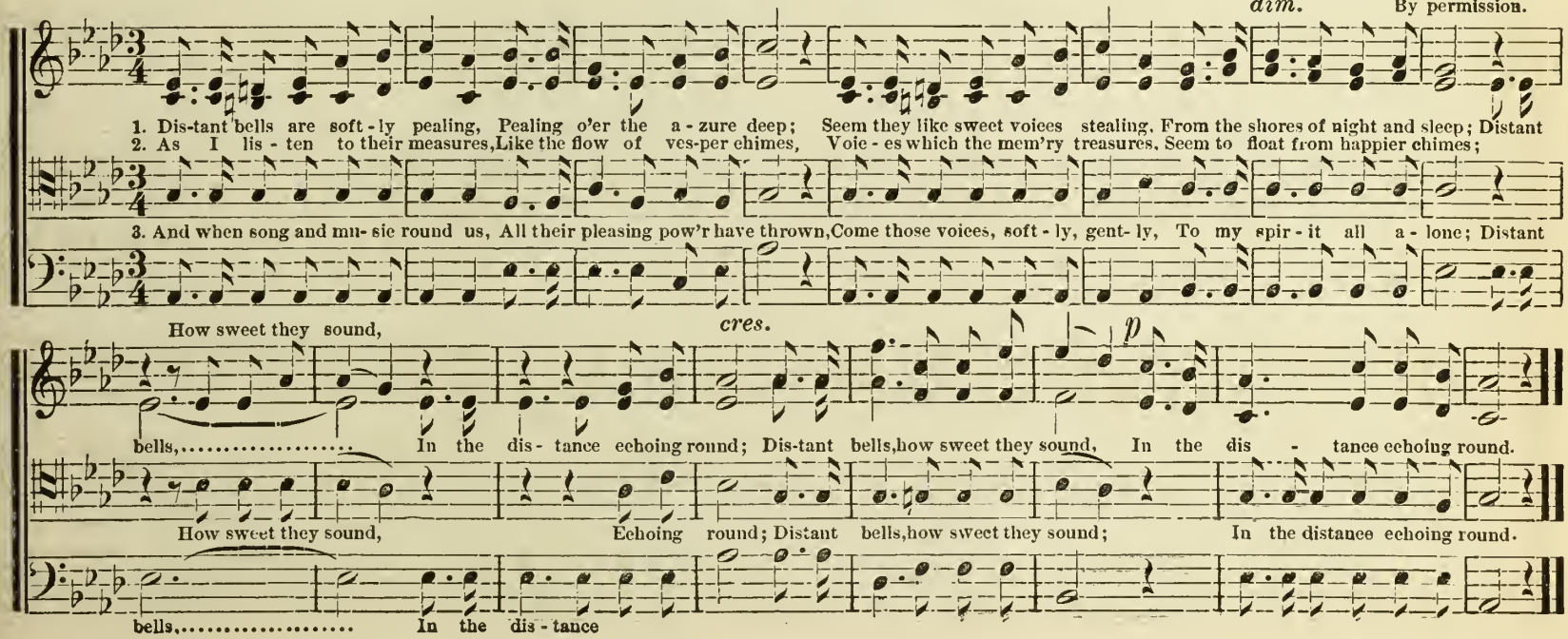
AWAY, AT BREAK OF DAY.

H. SMITH.


Vivace.
A - way, away, at break of day, For night is the fair-ies' hol - i - day, A - way, away, at break of day, For night is the fair - ies' hol - iday; A-way, away,
A - way, away, at break of day, For night is the fairies' hol - i- day, Away, away, at break of day, For night is the fairies' hol - i - day; At
break of day, A - way, away,
Away, away,
f
At break of day, For night is the fairies' hol - i-day, For night is the fairies' hol-i-day. At break of day, At
break of day, A-way, away, At break of day, For night is the fairies' hol - i-day, For night is the fairies' hol-i-day. A-way, away, Away, away,
break of day, For night is the fair - ies' hol - i-day, For night is the fairies' hol - i - day. At break of day, At break of day, at
For night is the fairies' hol - i-day, For night is the fairies' hol - i-day, Away, away, A-way, away, Away, away, at

dim.
p
break of day, For night is the fairies' hol - i-day. For night is the fairies' hol - i-day, For night is the fairies' hol - i- day, For night is the fairies' hol- i- day.....
break of day, For night is the fairies' hol- i-day, For night is the fairies' hol - i- day, For night is the fairies' hol - i - day, For night is the fairies' hol-i - day.....

DISTANT BELLS,


dim.
By permission.
1. Dis-tant bells are soft - ly pealing, Pealing o'er the a - zure deep; Seem they like sweet voices stealing, From the shores of night and sleep; Distant
2. As I lis - ten to their measures, Like the flow of ves-per chimes, Voie - es which the mem'ry treasures, Seem to float from happier chimes;
3. And when song and mu- sic round us, All their pleasing pow'r have thrown, Come those voices, soft - ly, gent- ly, To my spir - it all a - lone; Distant
How sweet they sound,
cres.
p
bells,..... In the dis - tance echoing round; Dis-tant bells, how sweet they sound, In the dis - tance echoing round.
How sweet they sound, Echoing round; Distant bells, how sweet they sound; In the distance echoing round.
bells,..... In the dis - tance

COME, GENTLE MAY.

G J. WEBB.

f *Allegretto.* *p*

1. Come, gen - tle May! Come with thy robe of flow'rs; Come with thy sun and sky, thy clouds and show'rs; Come, gen - tle May!

2. Come, gen - tle May! Come with thy mag - ic wand, Quick from the cav - erns of the breath-ing land; Come, gen - tle May!

Come with thy robe of flow'rs; Come with thy sun and sky, thy clouds and show'rs; Come, and bring forth un - to the light of

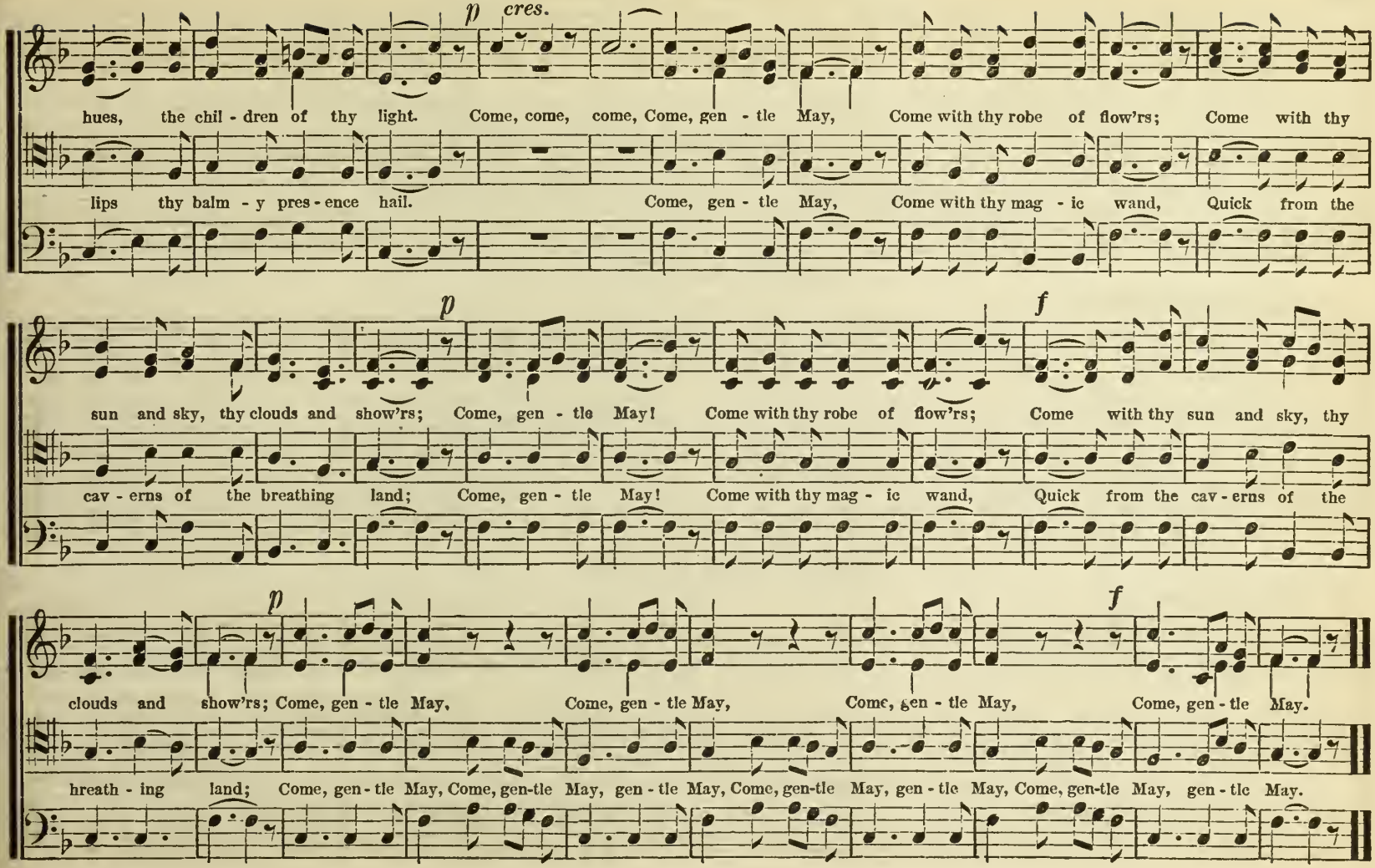
Come with thy mag - ic wand, Quick from the cav - erns of the breathing land; Come with thy green and ev - er bright ar -

From their..... im - pris' - ning
That round..... thy foot - steps

p *f*

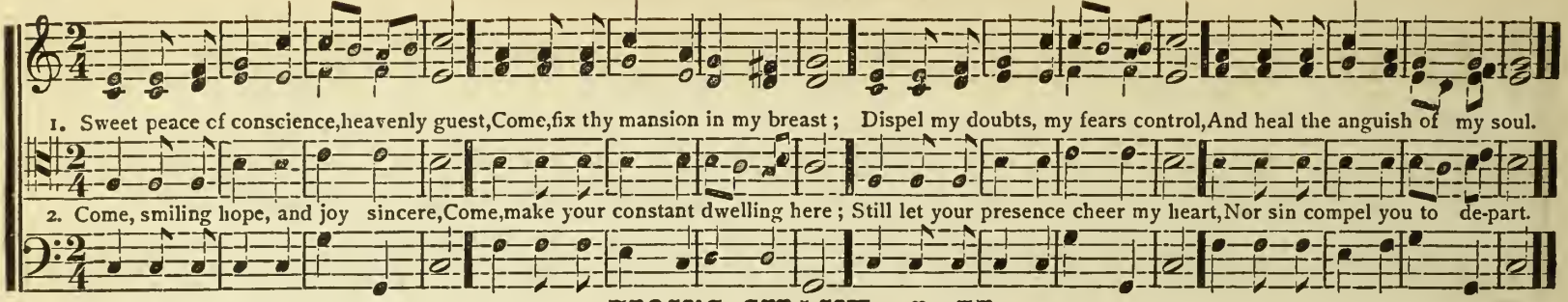
day, From their impris'ning, their impris'ning and mysterious night, The buds of ma - ny hues, the children of thy light; The buds of ma - ny
That round thy footsteps, round thy footsteps

From their..... im - pris' - ning
- ray, That round..... thy foot - steps spring along the vale; While glowing hearts and lips thy balmy presence hail; While glowing hearts and

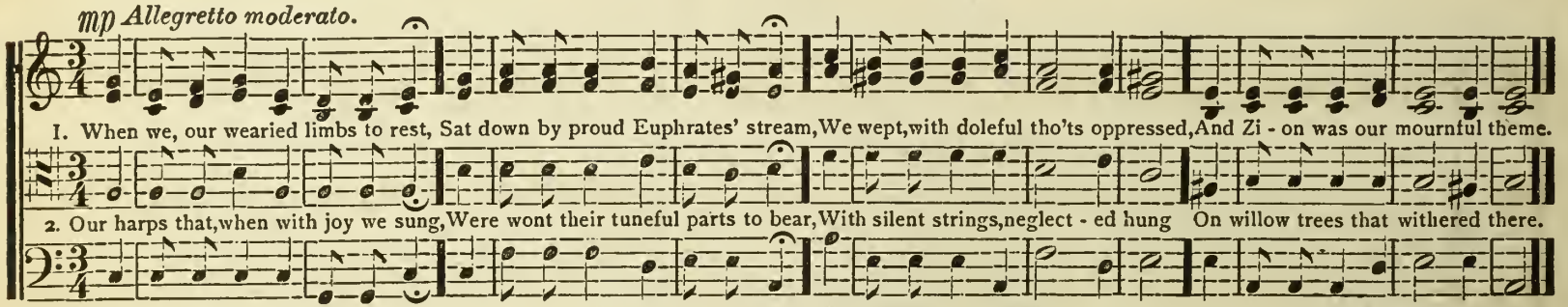

p cres.
hues, the chil - dren of thy light. Come, come, come, Come, gen - tle May, Come with thy robe of flow'rs; Come with thy
lips thy balm - y pres - ence hail. Come, gen - tle May, Come with thy mag - ic wand, Quick from the
p f
sun and sky, thy clouds and show'rs; Come, gen - tle May! Come with thy robe of flow'rs; Come with thy sun and sky, thy
cav - erns of the breathing land; Come, gen - tle May! Come with thy mag - ic wand, Quick from the cav - erns of the
p f
clouds and show'rs; Come, gen - tle May, Come, gen - tle May, Come, gen - tle May, Come, gen - tle May.
hreath - ing land; Come, gen - tle May, Come, gen-tle May, gen - tle May, Come, gen-tle May, gen - tle May, Come, gen-tle May, gen - tle May.

SHEPARD. L. M.

W. O. P.

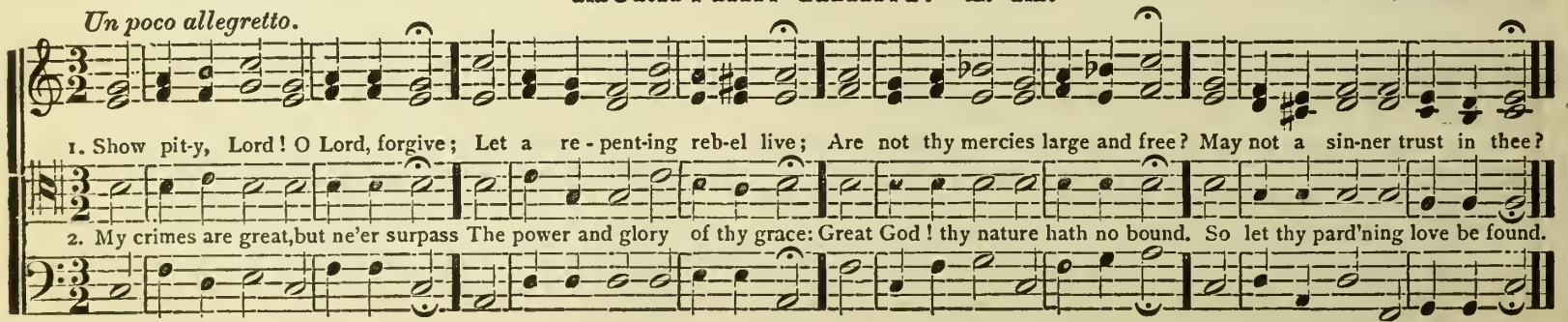

1. Sweet peace of conscience,heavenly guest,Come,fix thy mansion in my breast ; Dispel my doubts, my fears control,And heal the anguish of my soul.
2. Come, smiling hope, and joy sincere,Come,make your constant dwelling here ; Still let your presence cheer my heart,Nor sin compel you to de-part.

ZION'S CHANT. L. M.

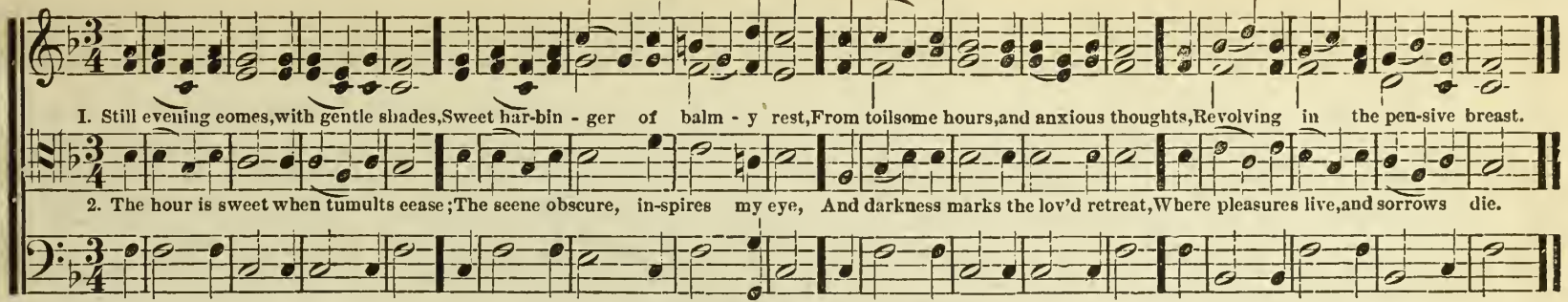

mp Allegretto moderato.
1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream,We wept,with doleful tho'ts oppressed,And Zi - on was our mournful theme.
2. Our harps that,when with joy we sung,Were wont their tuneful parts to bear,With silent strings,neglect - ed hung On willow trees that withered there.

MORAVIAN CHANT. L. M.

CH. ZEUNER.


Un poco allegretto.
1. Show pit-y, Lord ! O Lord, forgive ; Let a re - pent-ing reb-el live ; Are not thy mercies large and free ? May not a sin-ner trust in thee ?
2. My crimes are great,but ne'er surpass The power and glory of thy grace: Great God ! thy nature hath no bound. So let thy pard'ning love be found.

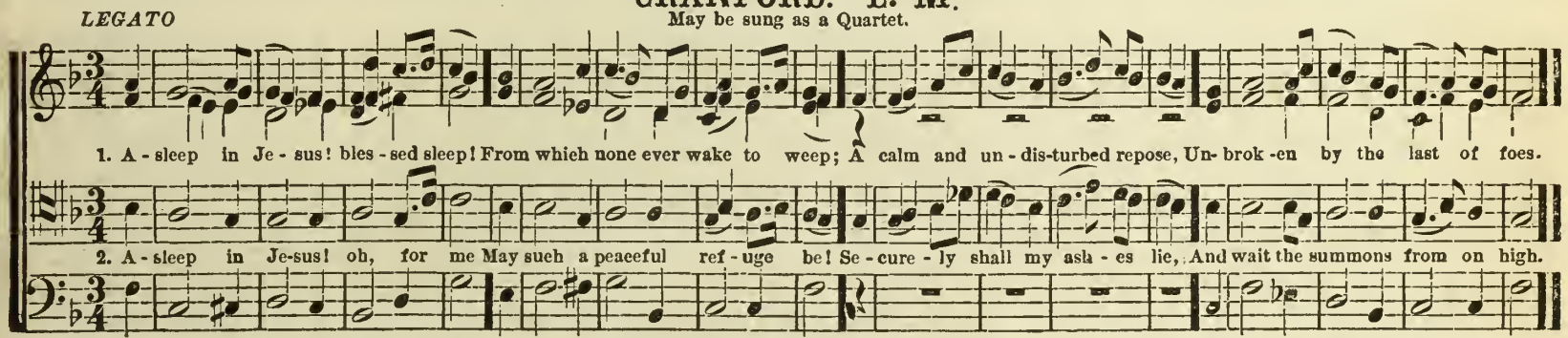
TWILIGHT. L. M.


1. Still evening comes, with gentle shades, Sweet har-bin - ger of balm - y rest, From toilsome hours, and anxious thoughts, Revolving in the pen-sive breast.
2. The hour is sweet when tumults cease; The scene obscure, in-spires my eye, And darkness marks the lov'd retreat, Where pleasures live, and sorrows die.

CRANFORD. L. M.

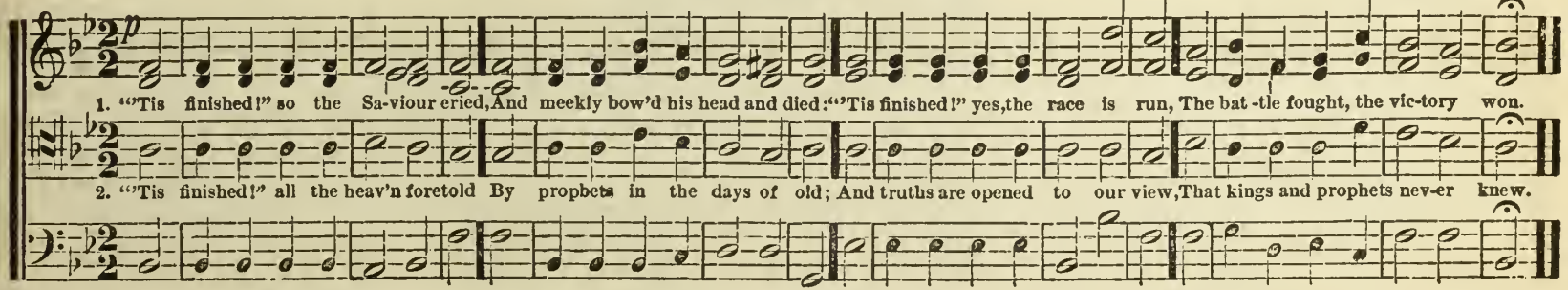
LEGATO

May be sung as a Quartet.


1. A - sleep in Je - sus! bles - sed sleep! From which none ever wake to weep; A calm and un - dis-turbed repose, Un- brok -en by the last of foes.
2. A - sleep in Je-sus! oh, for me May such a peaceful ref - uge be! Se - cure - ly shall my ash - es lie, And wait the summons from on high.

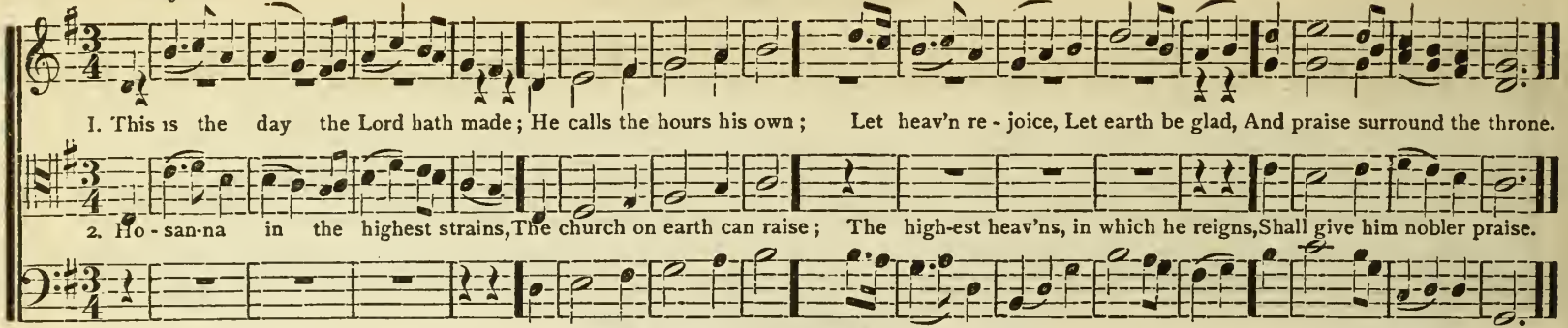
ATONEMENT. L. M.

A. P. WYMAN.


1. "'Tis finished!" so the Sa-viour cried, And meekly bow'd his head and died: "'Tis finished!" yes, the race is run, The bat -tle fought, the vic-tory won.
2. "'Tis finished!" all the heav'n foretold By prophets in the days of old; And truths are opened to our view, That kings and prophets nev-er knew.

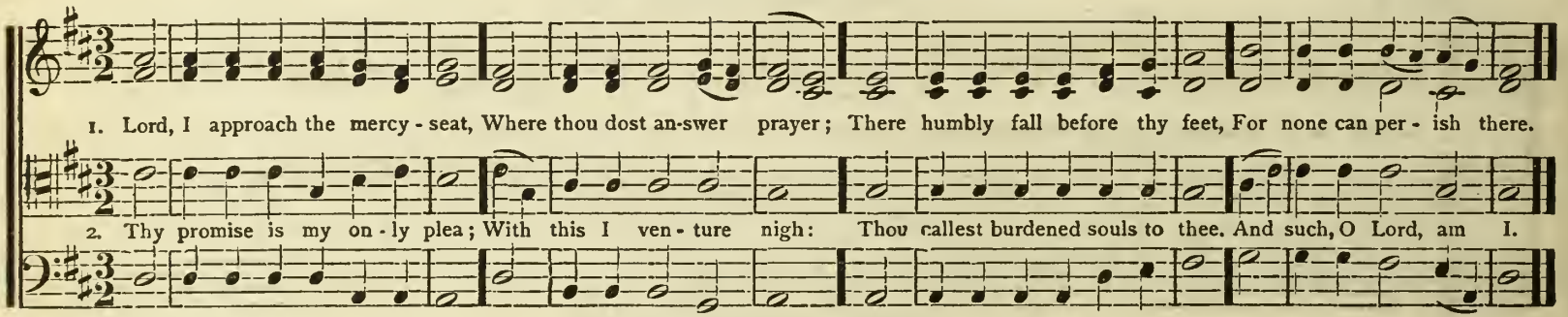
Allegretto.

LANDSBERG. C. M.


1. This is the day the Lord hath made; He calls the hours his own; Let heav'n re - joice, Let earth be glad, And praise surround the throne.
2. Ho - san-na in the highest strains, The church on earth can raise; The high-est heav'ns, in which he reigns, Shall give him nobler praise.

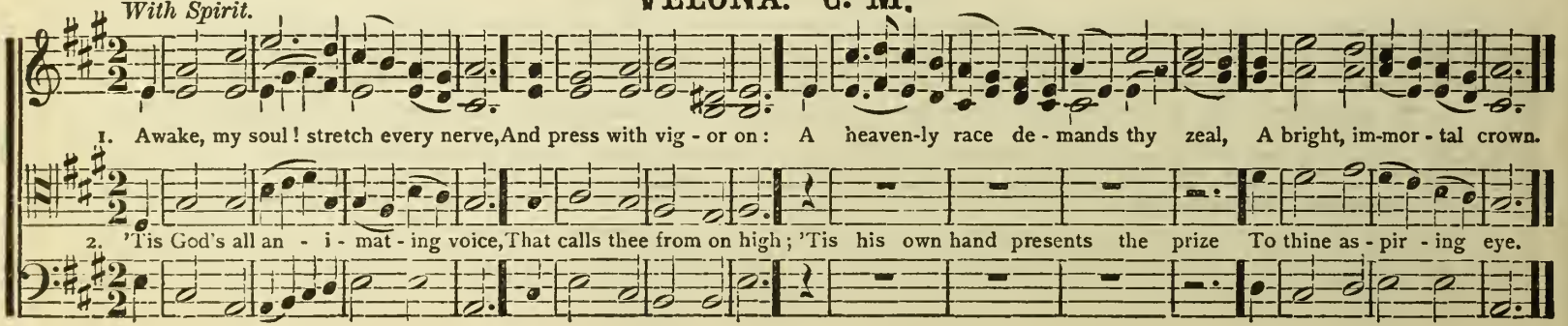
WYMAN'S CHANT. C. M.

E. HAMILTON.


1. Lord, I approach the mercy - seat, Where thou dost an-swer prayer; There humbly fall before thy feet, For none can per - ish there.
2. Thy promise is my on - ly plea; With this I ven - ture nigh: Thou callest burdened souls to thee. And such, O Lord, am I.

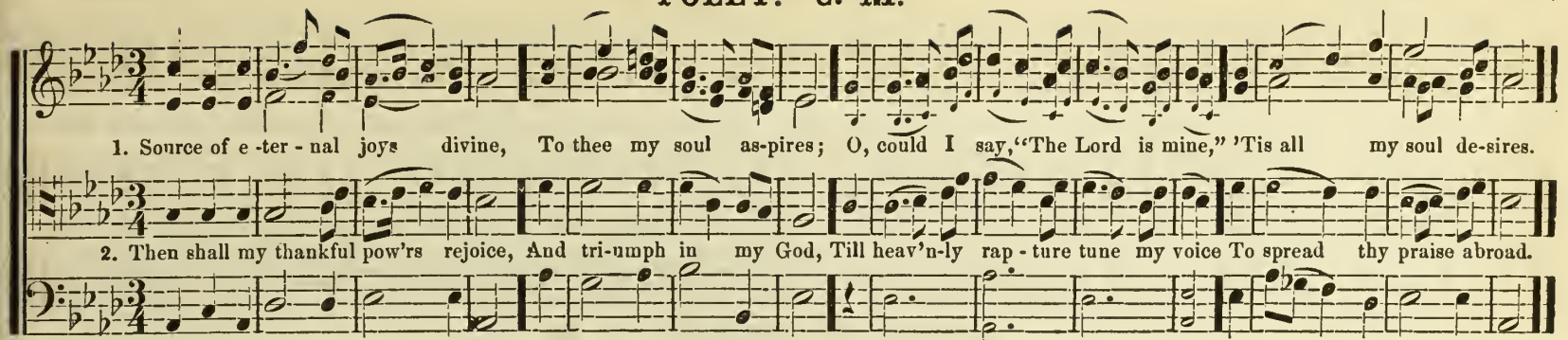
VELONA. C. M.

With Spirit.


1. Awake, my soul! stretch every nerve, And press with vig - or on: A heaven-ly race de - mands thy zeal, A bright, im-mor - tal crown.
2. 'Tis God's all an - i - mat - ing voice, That calls thee from on high; 'Tis his own hand presents the prize To thine as - pir - ing eye.

FOLEY. C. M.

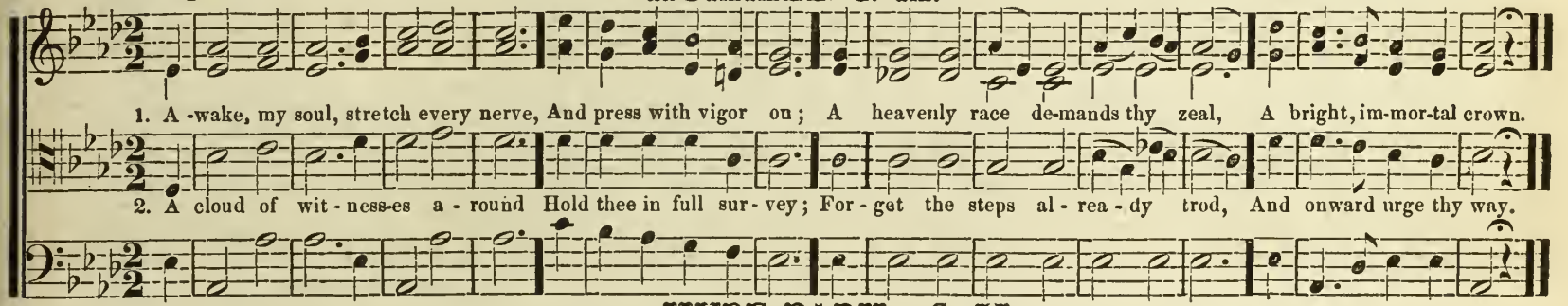
W. O. Perkins.


1. Source of e -ter - nal joys divine, To thee my soul as-pires; O, could I say,"The Lord is mine," 'Tis all my soul de-sires.
2. Then shall my thankful pow'rs rejoice, And tri-umph in my God, Till heav'n-ly rap - ture tune my voice To spread thy praise abroad.

With spirit.

HUMMEL. C. M.

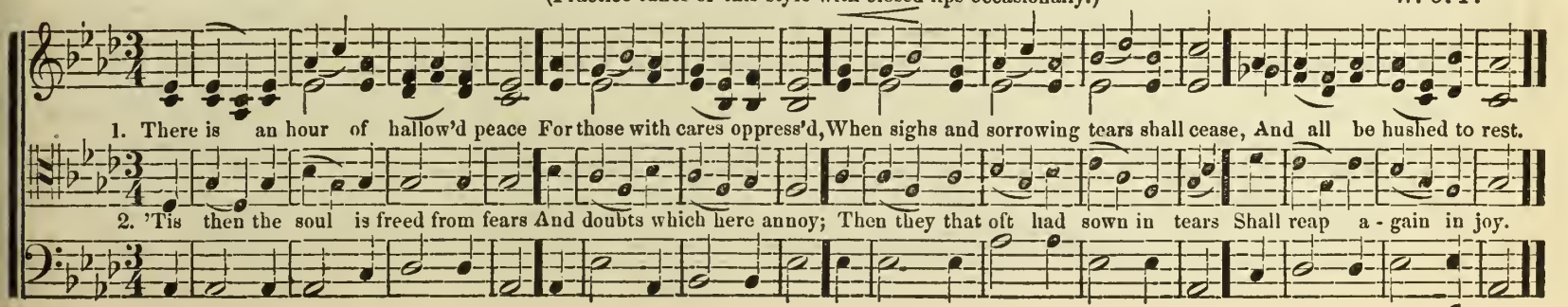
Ancient Lyre.


1. A -wake, my soul, stretch every nerve, And press with vigor on; A heavenly race de-mands thy zeal, A bright, im-mor-tal crown.
2. A cloud of wit - ness-es a - round Hold thee in full sur - vey; For - get the steps al - rea - dy trod, And onward urge thy way.

HYDE PARK. C. M.

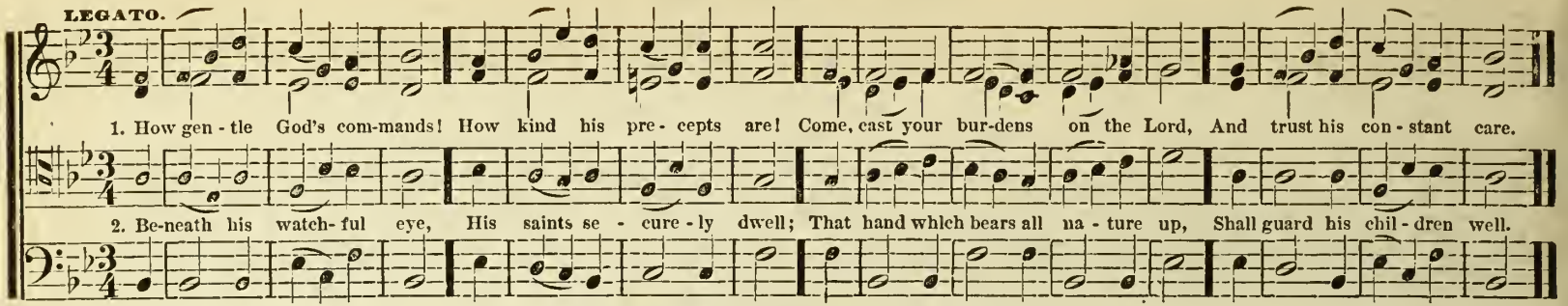
(Practice tunes of this style with closed lips occasionally.)

W. O. P.

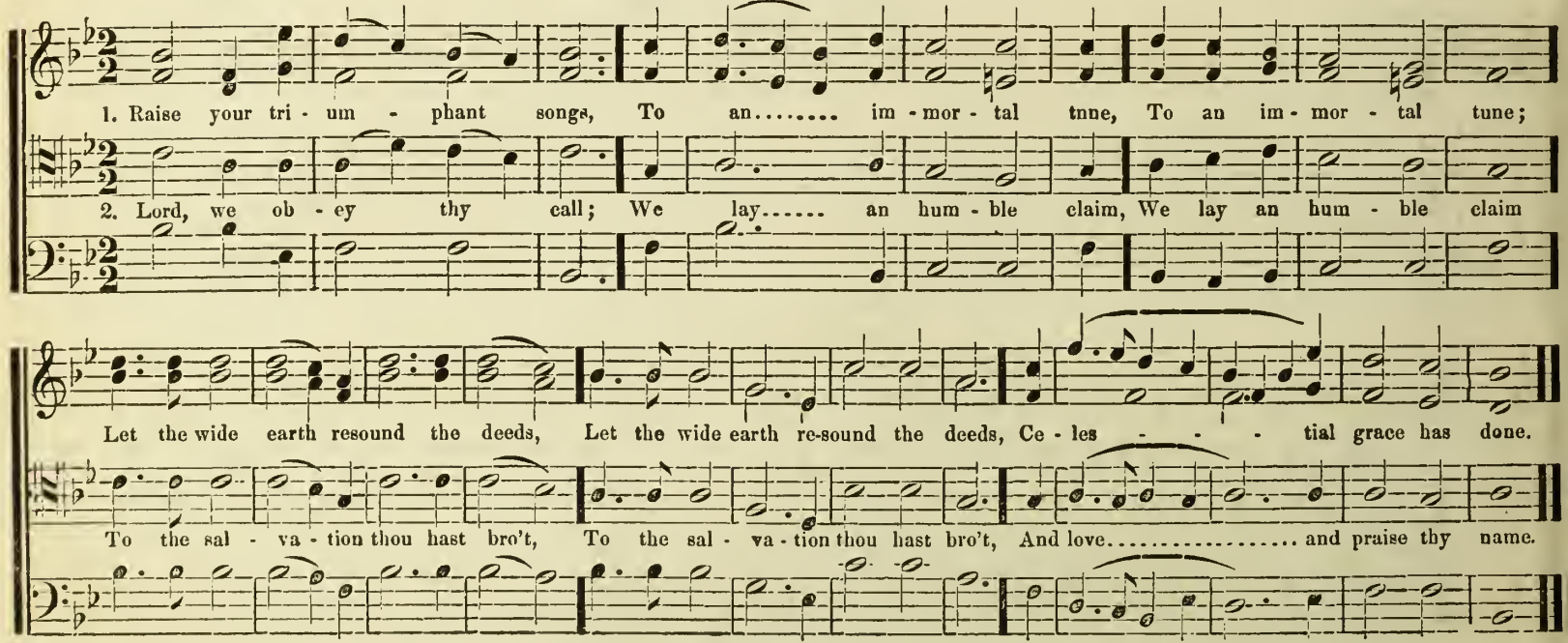

1. There is an hour of hallow'd peace For those with cares oppress'd, When sighs and sorrowing tears shall cease, And all be hushed to rest.
2. 'Tis then the soul is freed from fears And doubts which here annoy; Then they that oft had sown in tears Shall reap a - gain in joy.

DANVERS. S. M.

W. O. PERKINS.


LEGATO.
1. How gen - tle God's com-mands! How kind his pre - cepts are! Come, cast your bur-dens on the Lord, And trust his con - stant care.
2. Be-neath his watch- ful eye, His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his chil - dren well.

SUMMER STREET. S. M.


1. Raise your tri - um - phant songs, To an..... im - mor - tal tune, To an im - mor - tal tune;
2. Lord, we ob - ey thy call; We lay..... an hum - ble claim, We lay an hum - ble claim
Let the wide earth resound the deeds, Let the wide earth re-sound the deeds, Ce - les - - - - tial grace has done.
To the sal - va - tion thou hast bro't, To the sal - va - tion thou hast bro't, And love..... and praise thy name.

WENTWORTH. S. M.

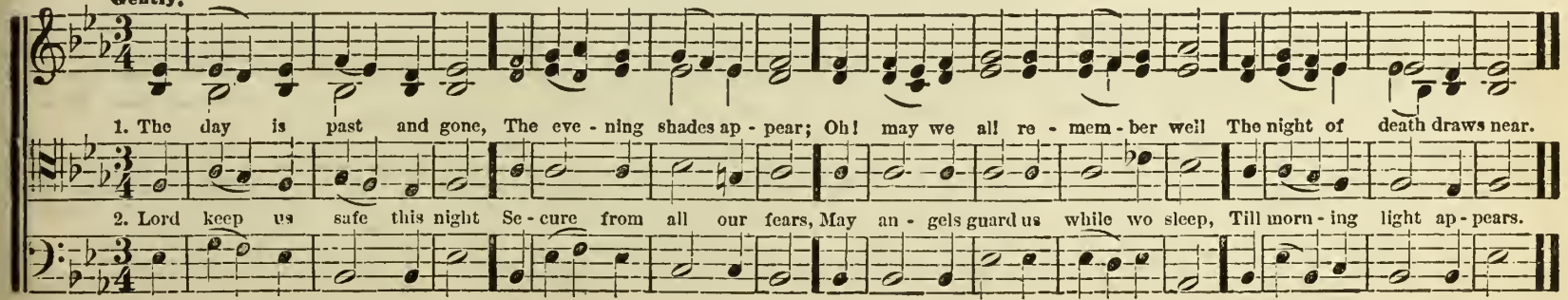
1. We lift our hearts to thee, Thou Day-star from on high; The sun it - self is but thy shade, Yet cheers both earth and sky.
2. How beau-teous na - ture now! How dark and sad be - fore! With joy we view the pleas-ing change, And na - ture's God a - dore.

HANOVER. S. M.

Allegretto.
W. O. P.
1. While my Re - deem - er's near, My shep-herd and my guide, I bid fare - well to anx - ious fear: My wants are all supplied.
2. To ev - er fra - grant meads, Where rich a - bund - ance grows, His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

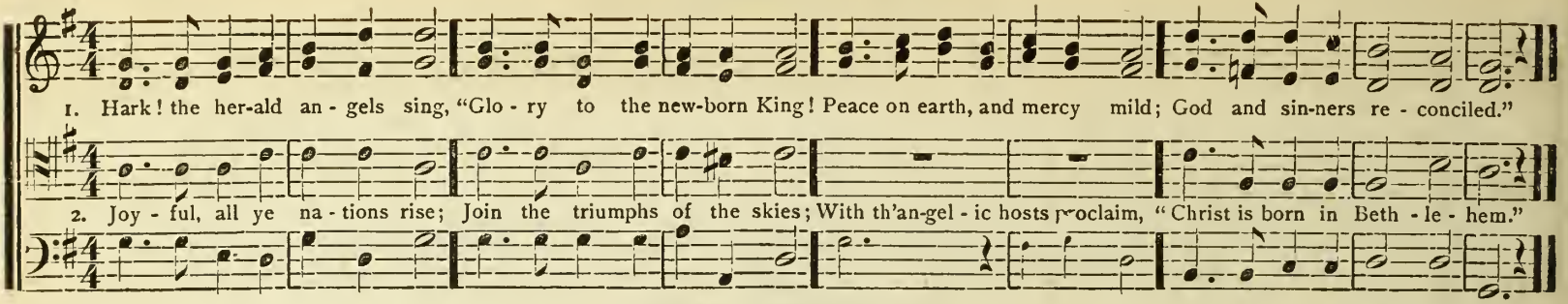
VESPER. S. M.

W. O. PERKINS.


Gently.
1. The day is past and gone, The eve - ning shades ap - pear; Oh! may we all re - mem - ber well The night of death draws near.
2. Lord keep us safe this night Se - cure from all our fears, May an - gels guard us while we sleep, Till morn - ing light ap - pears.

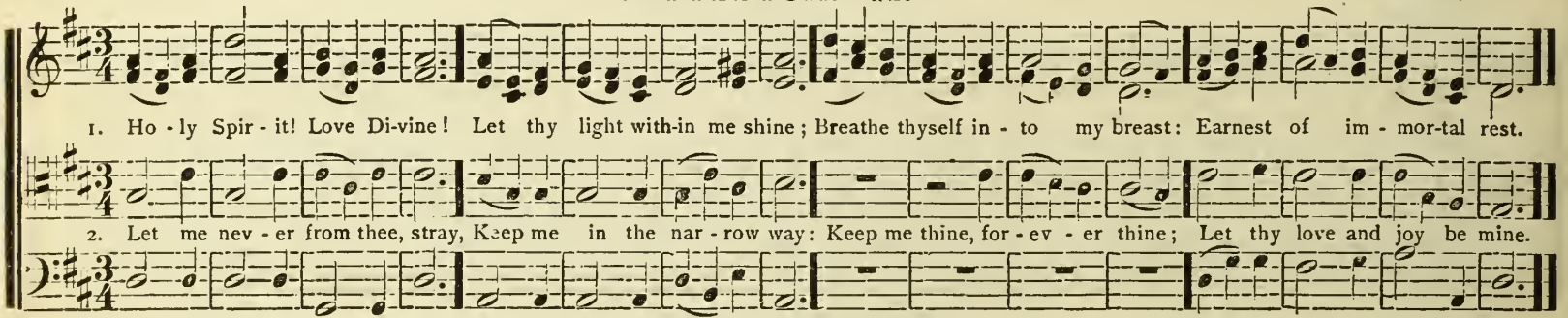
HERALD. 7s.

W. O. PERKINS.


1. Hark! the her-ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and mercy mild; God and sin-ners re - conciled."
2. Joy - ful, all ye na - tions rise; Join the triumphs of the skies; With th'an-gel - ic hosts proclaim, "Christ is born in Beth - le - hem."

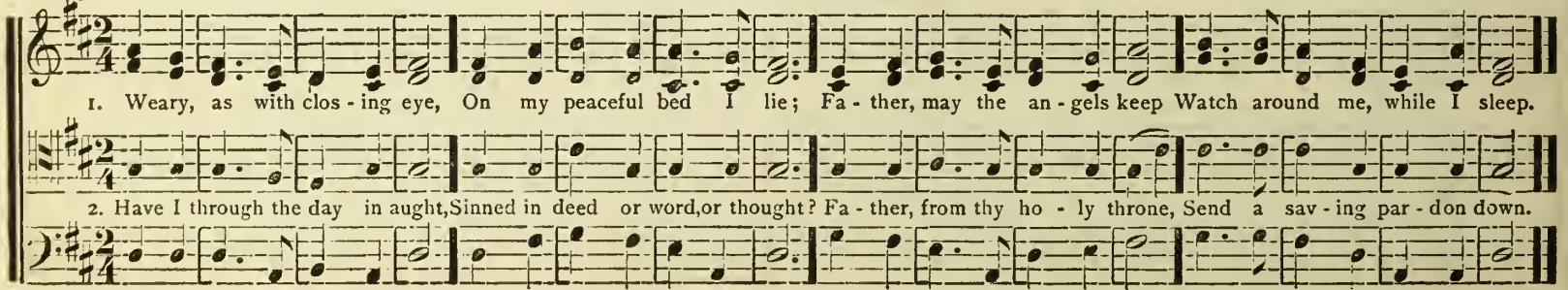
LITTLETON. 7s.

C. M. CHASE.

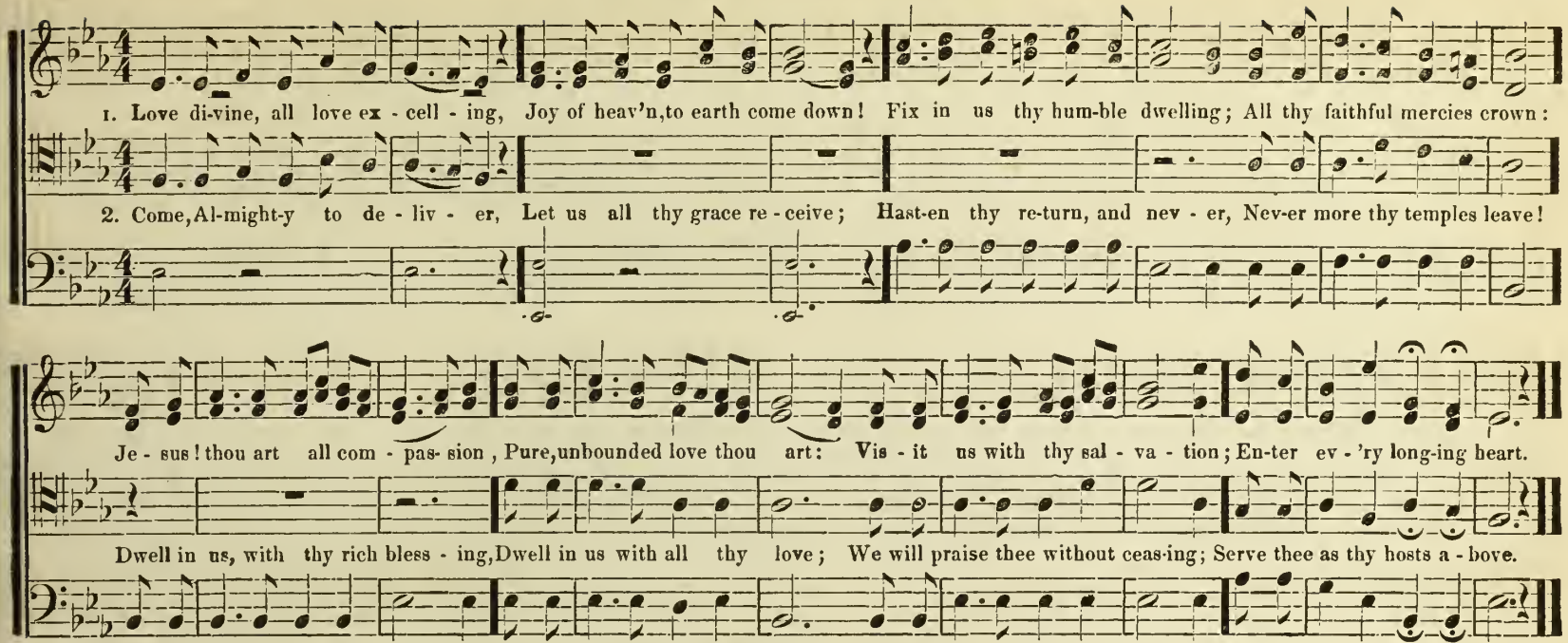

1. Ho - ly Spir - it! Love Di-vine! Let thy light with-in me shine; Breathe thyself in - to my breast: Earnest of im - mor-tal rest.
2. Let me nev - er from thee, stray, Keep me in the nar - row way: Keep me thine, for - ev - er thine; Let thy love and joy be mine.

VESPER HYMN. 7s.

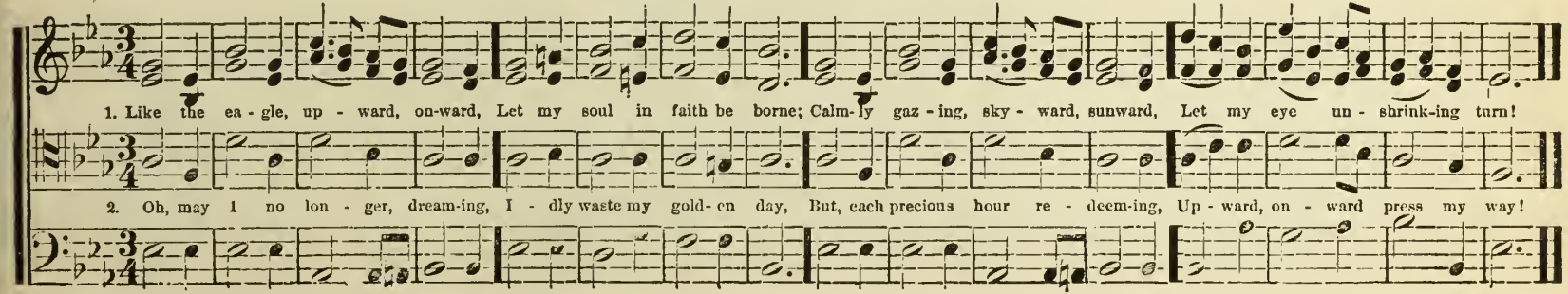
W. O. PERKINS.


1. Weary, as with clos - ing eye, On my peaceful bed I lie; Fa - ther, may the an - gels keep Watch around me, while I sleep.
2. Have I through the day in aught, Sinned in deed or word, or thought? Fa - ther, from thy ho - ly throne, Send a sav - ing par - don down.

FULTON. 8s & 7s. Double.


1. Love di-vine, all love ex - cell - ing, Joy of heav'n,to earth come down! Fix in us thy hum-ble dwelling; All thy faithful mercies crown:
2. Come,Al-might-y to de - liv - er, Let us all thy grace re - ceive; Hast-en thy re-turn, and nev - er, Nev-er more thy temples leave!
Je - sus! thou art all com - pas- sion, Pure,unbounded love thou art: Vis - it us with thy sal - va - tion; En-ter ev - 'ry long-ing heart.
Dwell in us, with thy rich bless - ing,Dwell in us with all thy love; We will praise thee without ceas-ing; Serve thee as thy hosts a - bove.

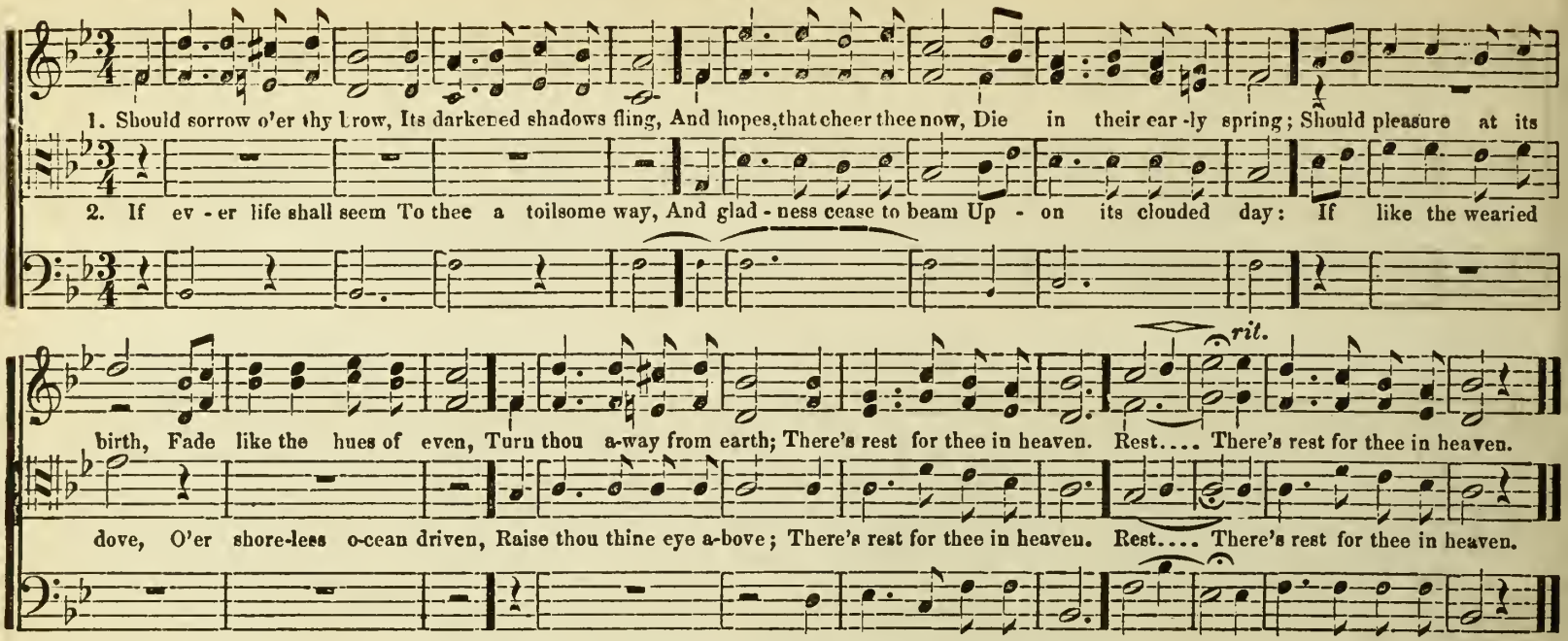
WINFIELD. 8s & 7s.


1. Like the ea - gle, up - ward, on-ward, Let my soul in faith be borne; Calm-ly gaz - ing, sky - ward, sunward, Let my eye un - shrink-ing turn!
2. Oh, may I no lon - ger, dream-ing, I - dly waste my gold- en day, But, each precious hour re - deem-ing, Up - ward, on - ward press my way!

Plaintive.

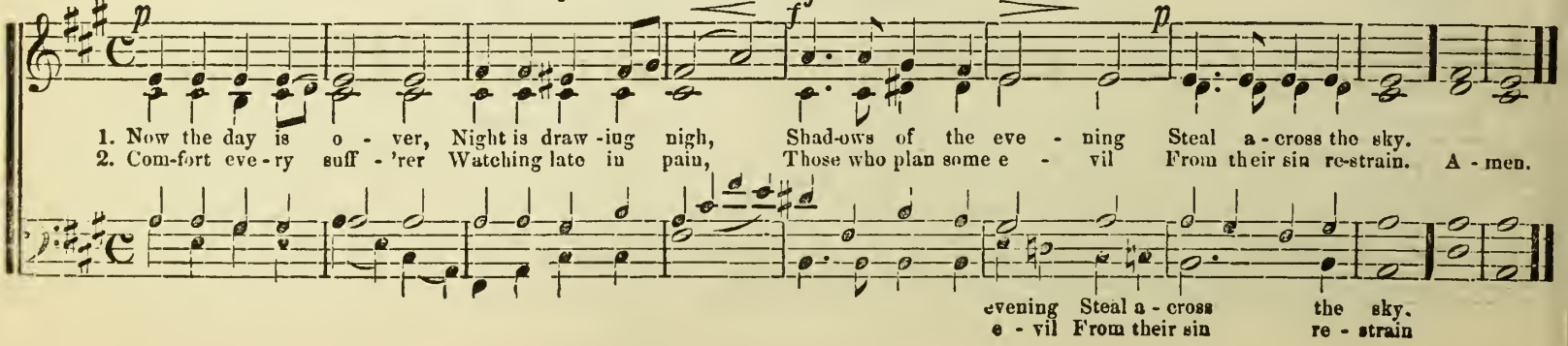
REST IN HEAVEN. 6s.

J. A. GOULD.


1. Should sorrow o'er thy brow, Its darkened shadows fling, And hopes, that cheer thee now, Die in their ear-ly spring; Should pleasure at its
2. If ev-er life shall seem To thee a toilsome way, And glad-ness cease to beam Up-on its clouded day: If like the wearied
rit.
birth, Fade like the hues of even, Turn thou a-way from earth; There's rest for thee in heaven. Rest.... There's rest for thee in heaven.
dove, O'er shore-less o-cean driven, Raise thou thine eye a-bove; There's rest for thee in heaven. Rest.... There's rest for thee in heaven.

HYMN. "Now the day is over." 6s & 5s.

J. BARNBY.


p
f
p
1. Now the day is o-ver, Night is draw-ing nigh, Shad-ows of the eve-ning Steal a-cross the sky.
2. Com-fort eve-ry suff-'rer Watching late in pain, Those who plan some e-vil From their sin re-strain. A-men.
evening Steal a-cross the sky.
e-vil From their sin re-strain

SUPPLICATION. 6s, & 4s.

D. B. Towner. by permission.

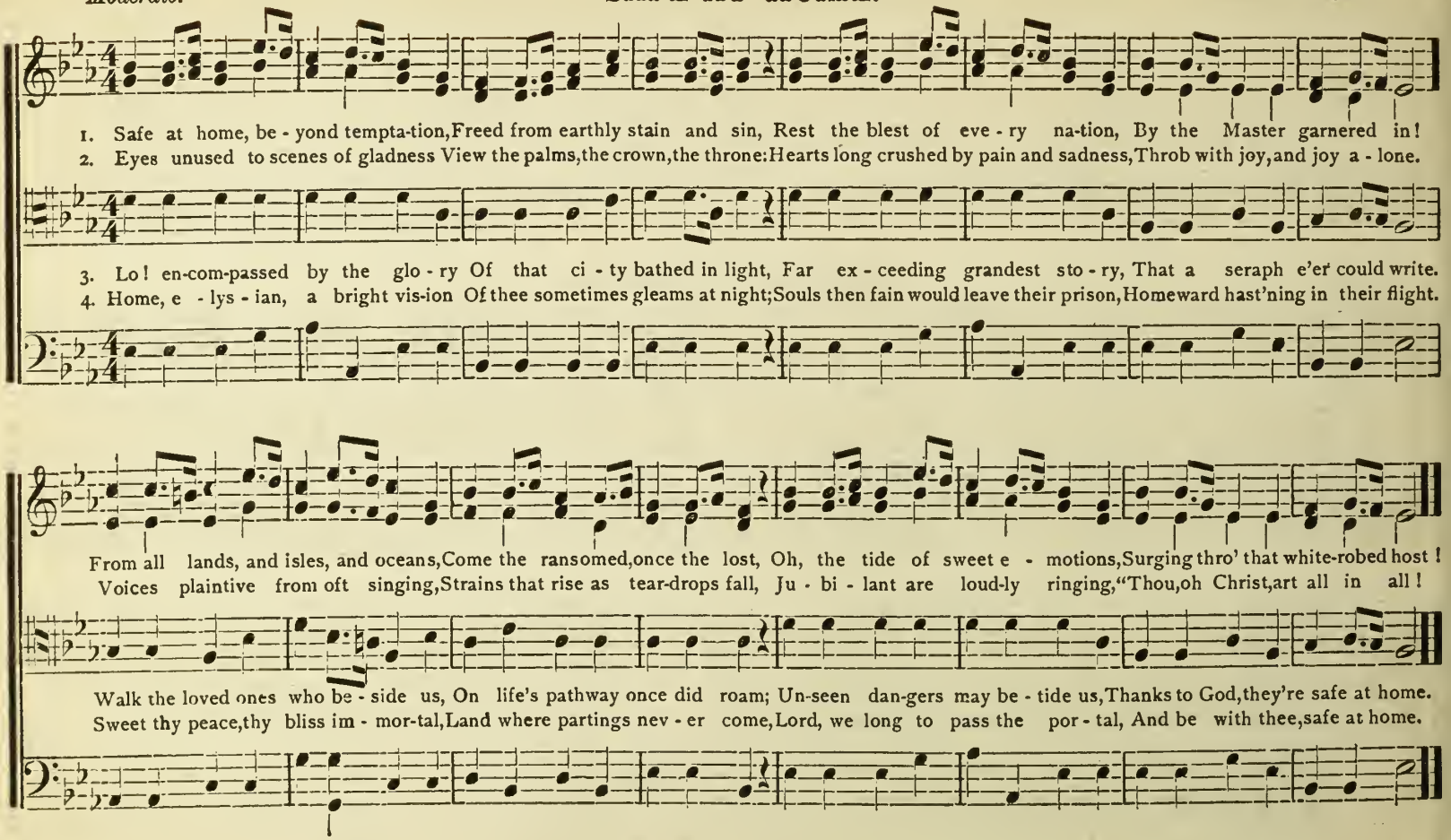
1. Fa-ther, I go to thee! Fa-ther, O, show to me Mer-cy and love; Earthly my tho'ts have been, O, make me pure within, Lead me a - bove.
2. Deep-ly be-liev-ing in Thy love re-lieving sin, Fa-ther, I come; O, take thy err-ing child, Driv-en by pas-sion wild, O, take me home.

HARTLEY 7s, & 6s.

1. Stand up! stand up for Je - sus, Ye sol-diers of the cross; Lift high his roy-al ban - ner, It must not suf - fer loss:
2. Stand up! stand up for Je - sus, The trum-pet call o - bey; Forth to the migh-ty con - flict, In this his glo - rious day:
From vic - t'ry un - to vic - t'ry His ar - my shall he lead, Till eve - ry foe is van-quished, And Christ is Lord in - deed.
"Ye that are men, now serve him," A-gainst un-numbered foes; Your cour-age rise with dan - ger, And strength to strength op - pose.

SAFE AT HOME.

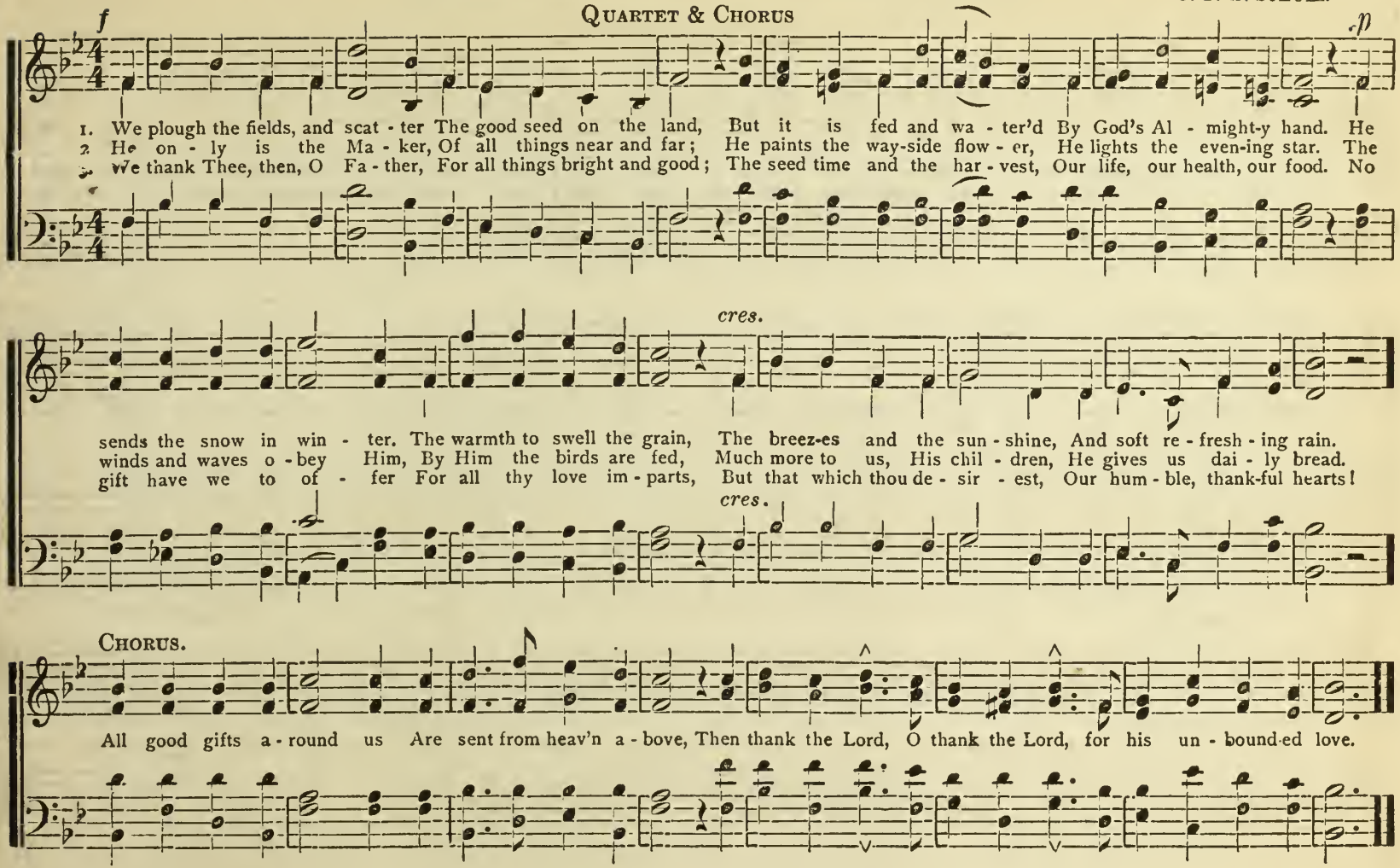
Moderato. R. H. WALKER.


1. Safe at home, be - yond tempta-tion, Freed from earthly stain and sin, Rest the blest of eve - ry na-tion, By the Master garnered in!
2. Eyes unused to scenes of gladness View the palms, the crown, the throne: Hearts long crushed by pain and sadness, Throb with joy, and joy a - lone.
3. Lo! en-com-passed by the glo - ry Of that ci - ty bathed in light, Far ex - ceeding grandest sto - ry, That a seraph e'er could write.
4. Home, e - lys - ian, a bright vis-ion Of thee sometimes gleams at night; Souls then fain would leave their prison, Homeward hast'ning in their flight.
From all lands, and isles, and oceans, Come the ransomed, once the lost, Oh, the tide of sweet e - motions, Surging thro' that white-robed host!
Voices plaintive from oft singing, Strains that rise as tear-drops fall, Ju - bi - lant are loud-ly ringing, "Thou, oh Christ, art all in all!
Walk the loved ones who be - side us, On life's pathway once did roam; Un-seen dan-gers may be - tide us, Thanks to God, they're safe at home.
Sweet thy peace, thy bliss im - mor-tal, Land where partings nev - er come, Lord, we long to pass the por - tal, And be with thee, safe at home.

THANKSGIVING FOR THE HARVEST.

J. P. A. SCHULZ.

QUARTET & CHORUS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p
1. We plough the fields, and scat - ter The good seed on the land, But it is fed and wa - ter'd By God's Al - might-y hand. He
2. He on - ly is the Ma - ker, Of all things near and far; He paints the way-side flow - er, He lights the even-ing star. The
3. We thank Thee, then, O Fa - ther, For all things bright and good; The seed time and the har - vest, Our life, our health, our food. No
cres.
sends the snow in win - ter. The warmth to swell the grain, The breez-es and the sun - shine, And soft re - fresh - ing rain.
winds and waves o - bey Him, By Him the birds are fed, Much more to us, His chil - dren, He gives us dai - ly bread.
gift have we to of - fer For all thy love im - parts, But that which thou de - sir - est, Our hum - ble, thank-ful hearts!
cres.
CHORUS.
All good gifts a - round us Are sent from heav'n a - bove, Then thank the Lord, O thank the Lord, for his un - bound-ed love.

ETERNAL FATHER! STRONG TO SAVE.

QUARTET. *Chant.* *Tempo moderato.* J. P. WEBSTER.

1. Eternal Father! strong to save, Whose arm hath bound the rest - less wave, Who bidst the mighty ocean deep Its
2. O Christ! whose voice the waters heard, And hush'd their rag - ing at Thy word, Who walkest on the foaming deep, And
3. Most Holy Spirit! who didst brood Up - on the cha - os dark and rude, And bid its angry tumults cease, And
4. O Trinity of Love and power! Our breth - ren shield in dan - ger's hour; From rock and tempest, fire and foe, Pro -

own ap - point - ed lim - its keep: Oh, hear us when we cry to Thee For those in per - il on the
calm a - midst its rage didst sleep; Oh, hear us when we cry to Thee For those in per - il on the
give, for wild con - fu - sion, peace; Oh, hear us when we cry to Thee For those in per - il on the
- tect them where-so - e'er they go; Thus ev - er - more shall rise to Thee Glad hymns of praise from land and

CHORUS.

1, 2, 3.

sea! Oh, hear us when we cry to Thee For those in per - il on the sea!
sea! Thus ev - er - more shall rise to Thee Glad hymns of praise from land and sea.

WE SHALL SHINE.

D. B. T.

D. B. TOWNER.
By permisston.

1. When this earth - ly strife is past, And the vic - to - ry is won; When our tri - als all are o'er,
2. In that pal - ace we shall see All the ran-somed and the blest; In that pal - ace, glo - rious thought!

And our la - bor here is done; When our hearts are free from care, With what joy our lips will sing,
Shall our wea - ry souls find rest; Then with shouts of joy and praise, We will join the hosts a - bove,

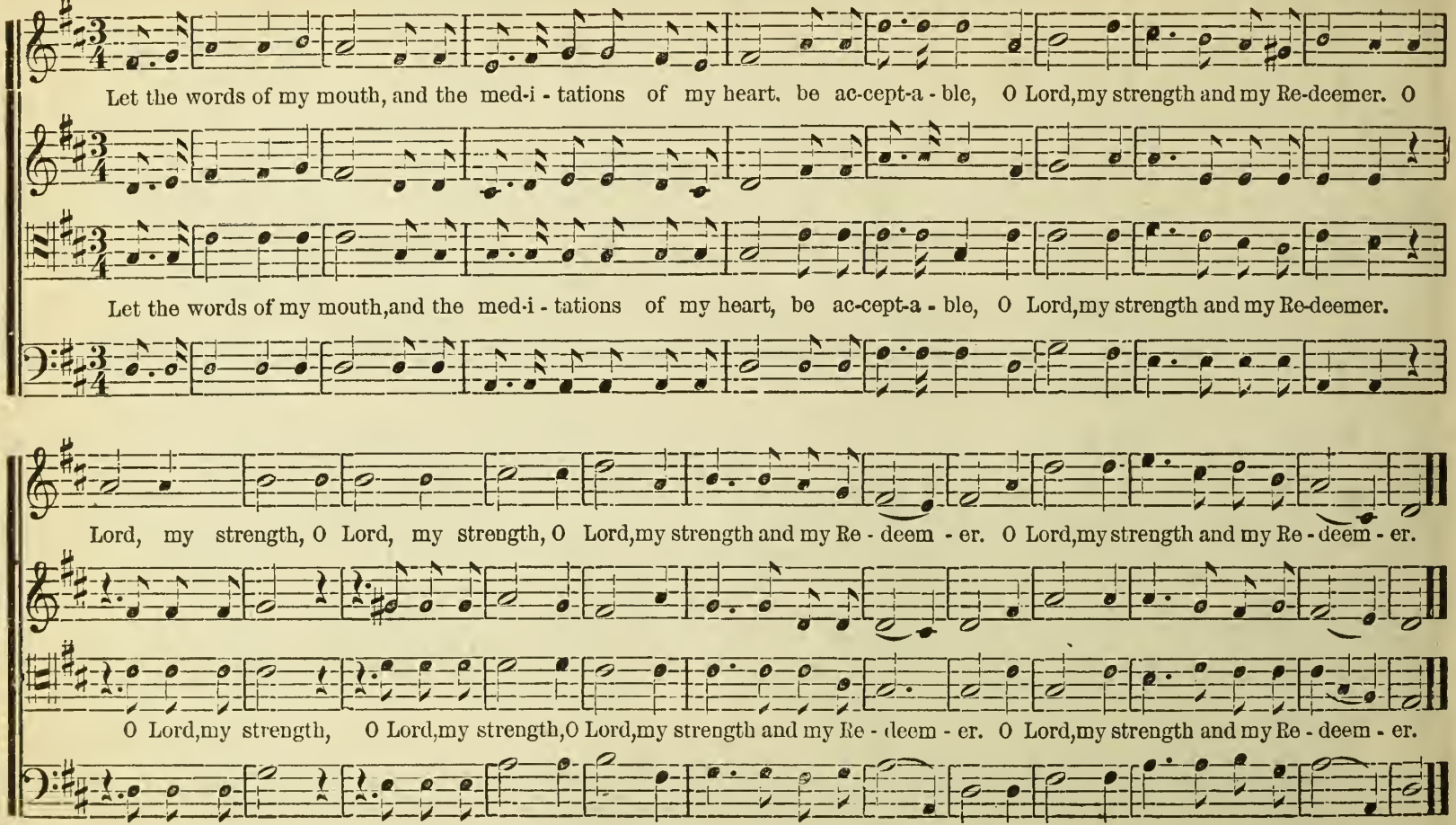
CHORUS.

As we jour - ney on our way, To the pal - ace of our King.
In the glad tri - um - phant song Of our dear Re - deem - er's love.
We shall shine, We shall shine as the stars, as the stars, And e -

- ter - nal - ly shall sing; shall sing, We shall shine, we shall shine, as the stars, as the stars, In the pal - ace of our King, of our King.

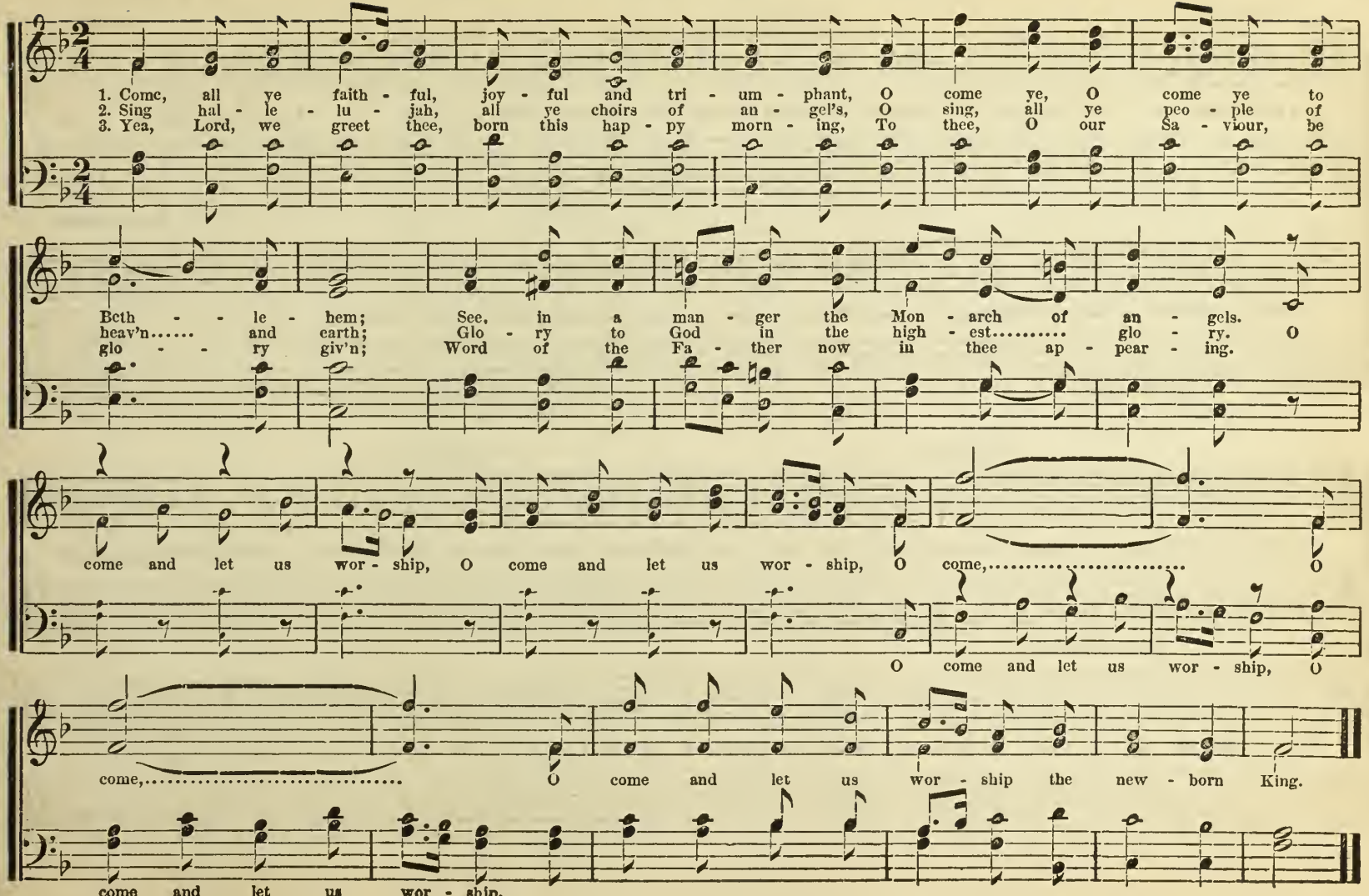
ANTHEMS.

SENTENCE. "Let the words of my mouth." W. O. PERKINS.


Let the words of my mouth, and the med-i - tations of my heart, be ac-cept-a - ble, O Lord, my strength and my Re-deemer. O
Let the words of my mouth, and the med-i - tations of my heart, be ac-cept-a - ble, O Lord, my strength and my Re-deemer.
Lord, my strength, O Lord, my strength, O Lord, my strength and my Re - deem - er. O Lord, my strength and my Re - deem - er.
O Lord, my strength, O Lord, my strength, O Lord, my strength and my Re - deem - er. O Lord, my strength and my Re - deem - er.

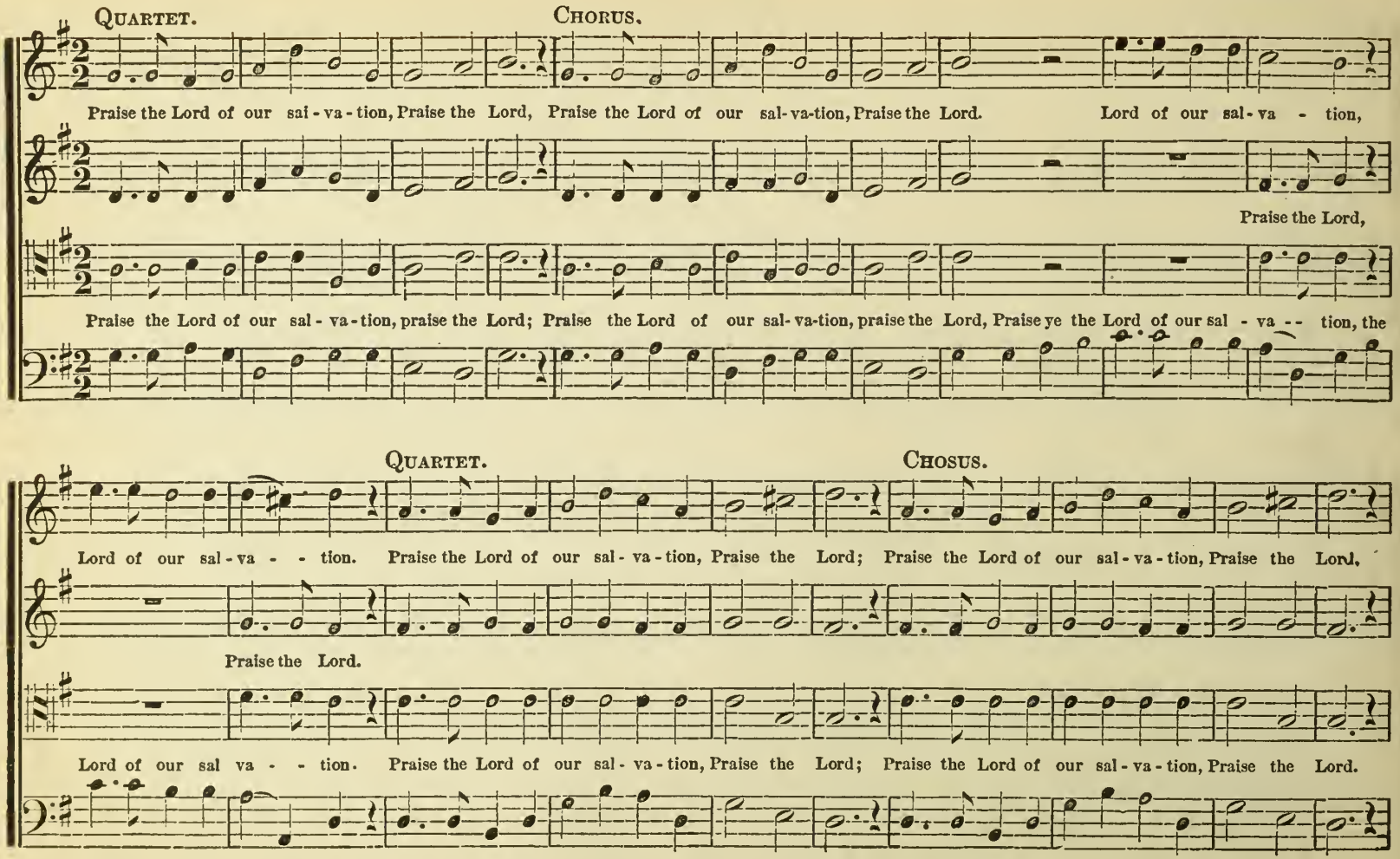
HYMN, COME, ALL YE FAITHFUL.

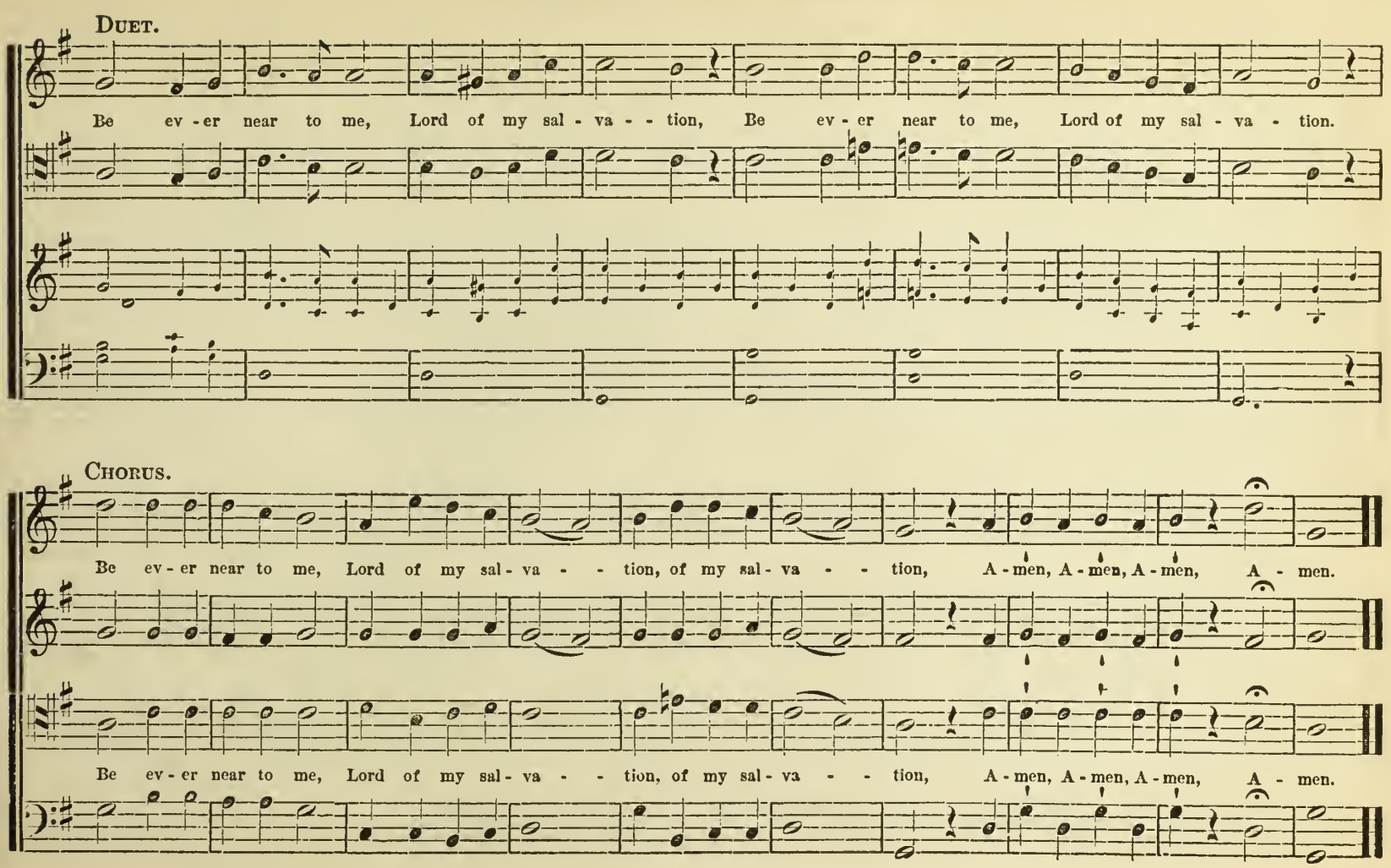
FOR CHRISTMAS.

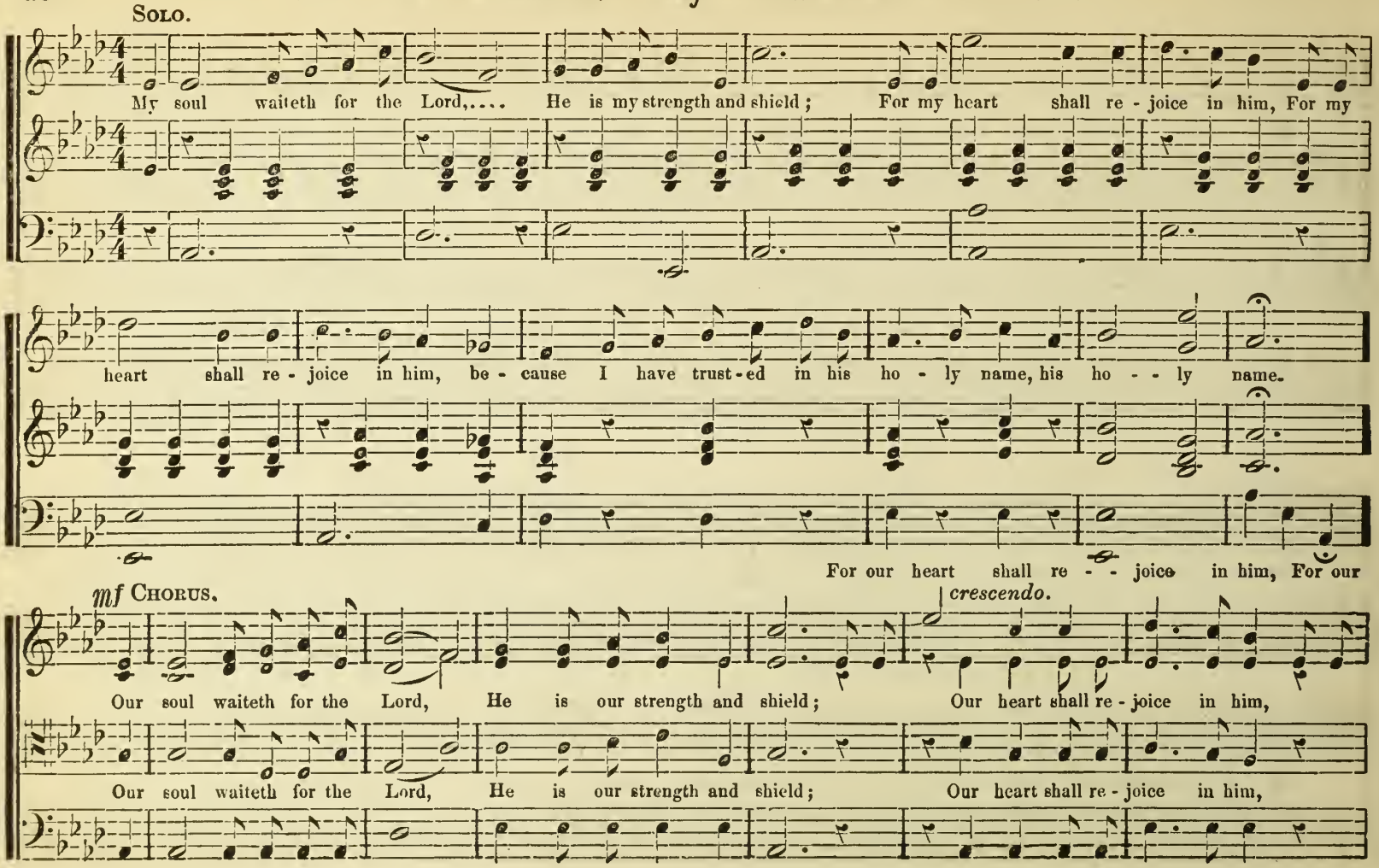

1. Come, all ye faith - ful, joy - ful and tri - um - phant, O come ye, O come ye to
2. Sing hal - le - lu - jah, all ye choirs of an - gel's, O sing, all ye peo - ple of
3. Yea, Lord, we greet thee, born this hap - py morn - ing, To thee, O our Sa - viour, be
Beth - - le - hem; See, in a man - ger the Mon - arch of an - gels.
heav'n..... and earth; Glo - ry to God in the high - est..... glo - ry. O
glo - - ry giv'n; Word of the Fa - ther now in thee ap - pear - ing.
come and let us wor - ship, O come and let us wor - ship, O come,..... O
O come and let us wor - ship, O
come,..... O come and let us wor - ship the new - born King.
come and let us wor - ship.

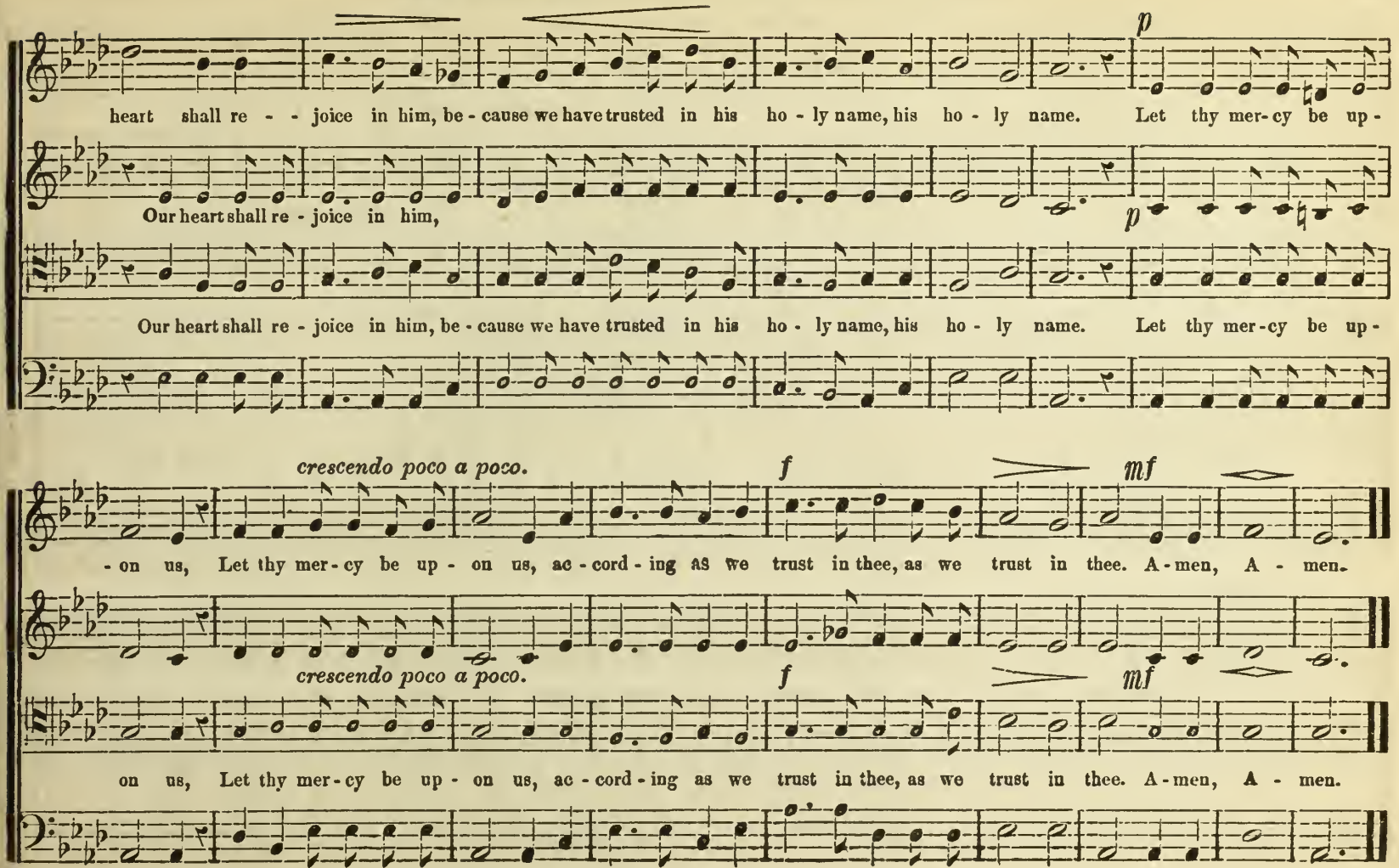
ANTHEM. "Praise the Lord."

W. O. PERKINS.


QUARTET.
CHORUS.
Praise the Lord of our sai - va - tion, Praise the Lord, Praise the Lord of our sal-va-tion, Praise the Lord.
Lord of our sal - va - tion,
Praise the Lord,
Praise the Lord of our sal - va - tion, praise the Lord; Praise the Lord of our sal-va-tion, praise the Lord, Praise ye the Lord of our sal - va -- tion, the
QUARTET.
CHOSUS.
Lord of our sal - va - - tion. Praise the Lord of our sal - va - tion, Praise the Lord; Praise the Lord of our sal - va - tion, Praise the Lord.
Praise the Lord.
Lord of our sal va - - tion. Praise the Lord of our sal - va - tion, Praise the Lord; Praise the Lord of our sal - va - tion, Praise the Lord.


Duet.
Be ev - er near to me, Lord of my sal - va - - tion, Be ev - er near to me, Lord of my sal - va - tion.
Chorus.
Be ev - er near to me, Lord of my sal - va - - tion, of my sal - va - - tion, A - men, A - men, A - men, A - men.
Be ev - er near to me, Lord of my sal - va - - tion, of my sal - va - - tion, A - men, A - men, A - men, A - men.


Solo.
My soul waiteth for the Lord,.... He is my strength and shield; For my heart shall re - joice in him, For my
heart shall re - joice in him, be - cause I have trust - ed in his ho - ly name, his ho - - ly name.
For our heart shall re - - joice in him, For our
mf Chorus.
crescendo.
Our soul waiteth for the Lord, He is our strength and shield; Our heart shall re - joice in him,
Our soul waiteth for the Lord, He is our strength and shield; Our heart shall re - joice in him,

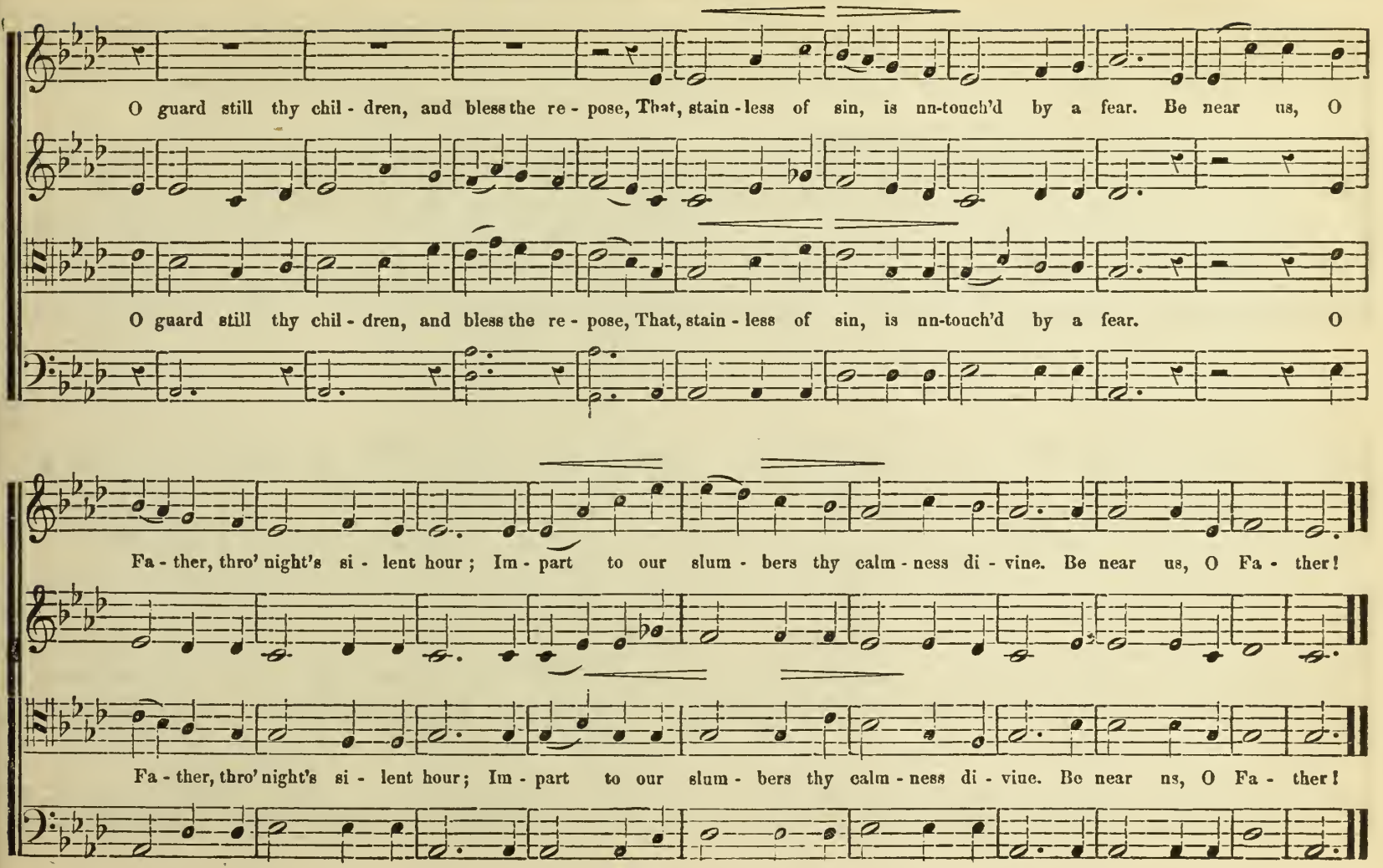

p
heart shall re - - joice in him, be - cause we have trusted in his ho - ly name, his ho - ly name. Let thy mer-cy be up -
Our heart shall re - joice in him,
p
Our heart shall re - joice in him, be - cause we have trusted in his ho - ly name, his ho - ly name. Let thy mer-cy be up -
crescendo poco a poco.
f
mf
- on us, Let thy mer - cy be up - on us, ac - cord - ing as we trust in thee, as we trust in thee. A - men, A - men.
crescendo poco a poco.
f
mf
on us, Let thy mer - cy be up - on us, ac - cord - ing as we trust in thee, as we trust in thee. A - men, A - men.

EVENING HYMN. "Be near us, O Father."

W. O. PERKINS.

Andantino sostenuto.

Be near us, O Fa - ther! thro' night's si- lent hour; Im - part to our slum - bers thy calm - ness di-
-vine; Give rest to our eye - lids like dew on the flow'r, That our qui - et sleep may have some - thing of thine.
CHORUS.
p
And grant when deep sleep o'er our sens - es shall close, That the heart may still watch, all un -cloud - ed and clear;
p
And grant when deep sleep o'er our sens - es shall close, That the heart may still watch, all un -cloud - ed and clear;
p

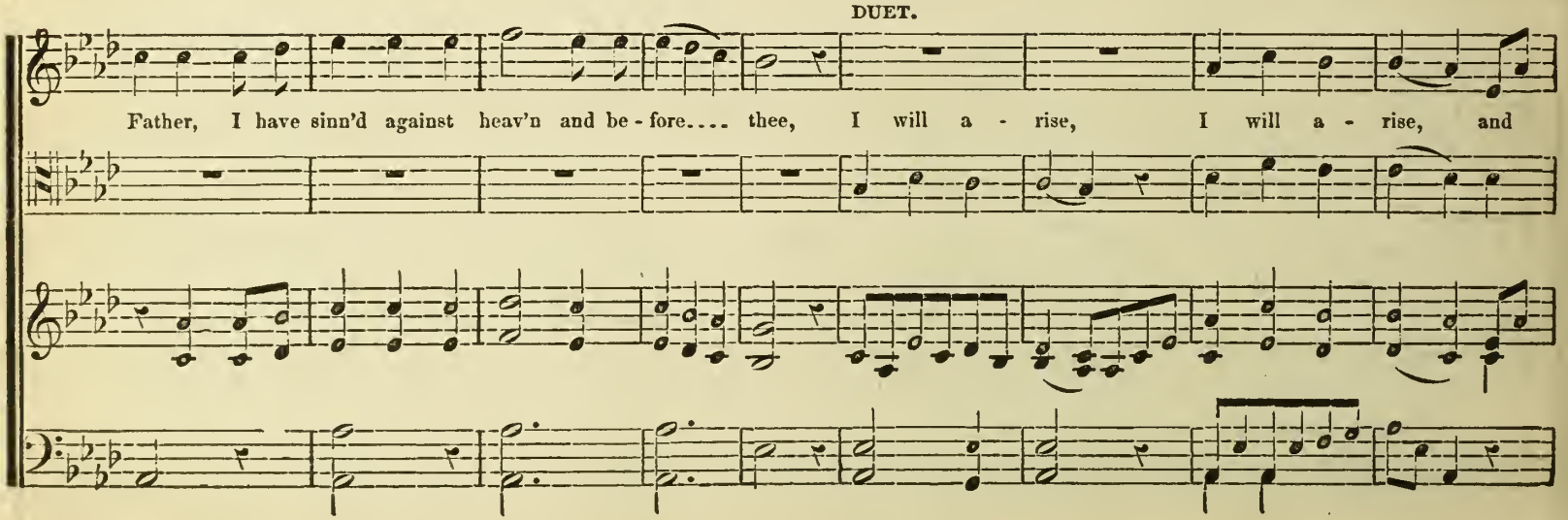

O guard still thy chil - dren, and bless the re - pose, That, stain - less of sin, is un-touch'd by a fear. Be near us, O
O guard still thy chil - dren, and bless the re - pose, That, stain - less of sin, is un-touch'd by a fear. O
Fa - ther, thro' night's si - lent hour; Im - part to our slum - bers thy calm - ness di - vine. Be near us, O Fa - ther!
Fa - ther, thro' night's si - lent hour; Im - part to our slum - bers thy calm - ness di - vine. Be near us, O Fa - ther!

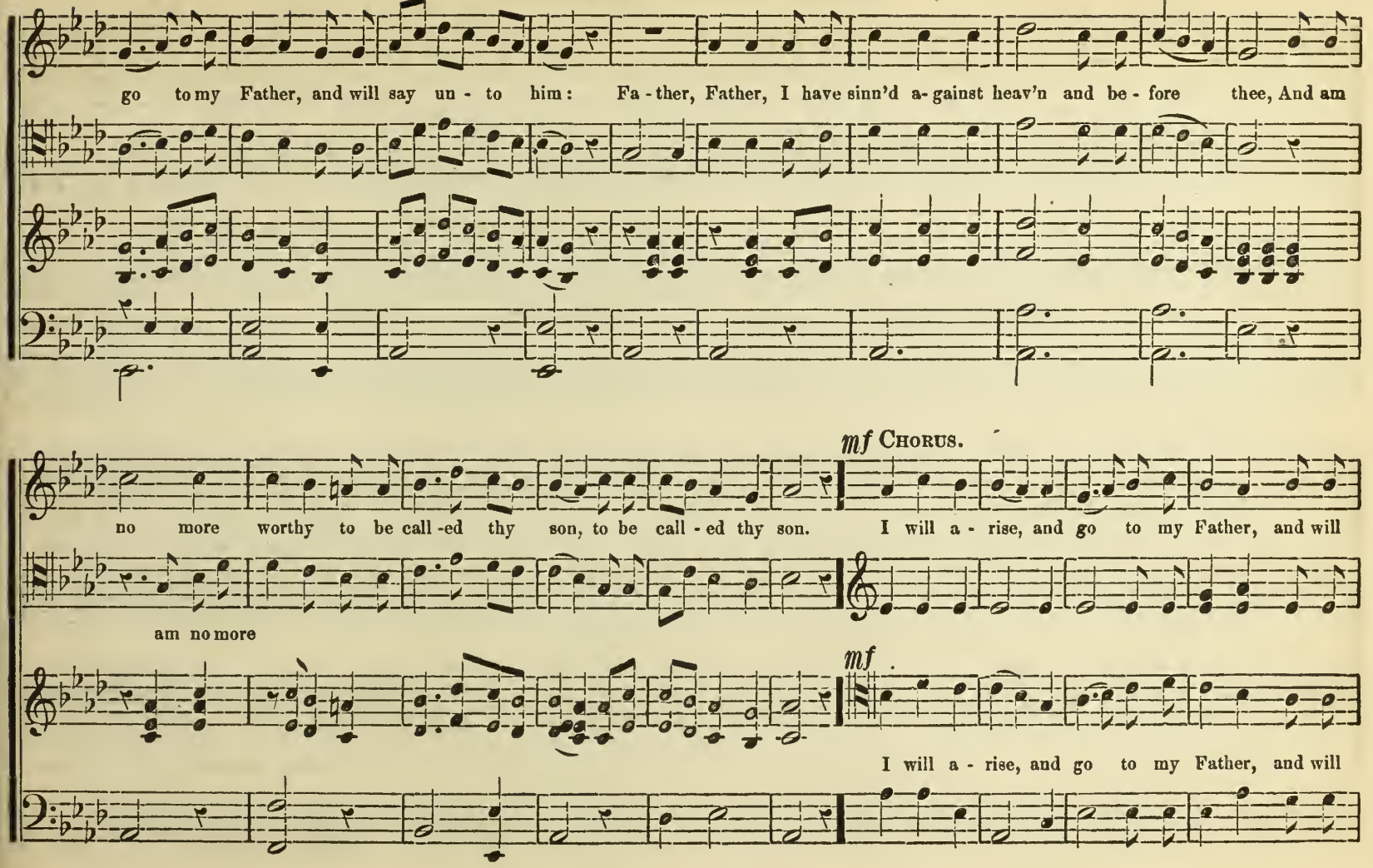
ANTHEM. "I will arise."

W. O. PERKINS.

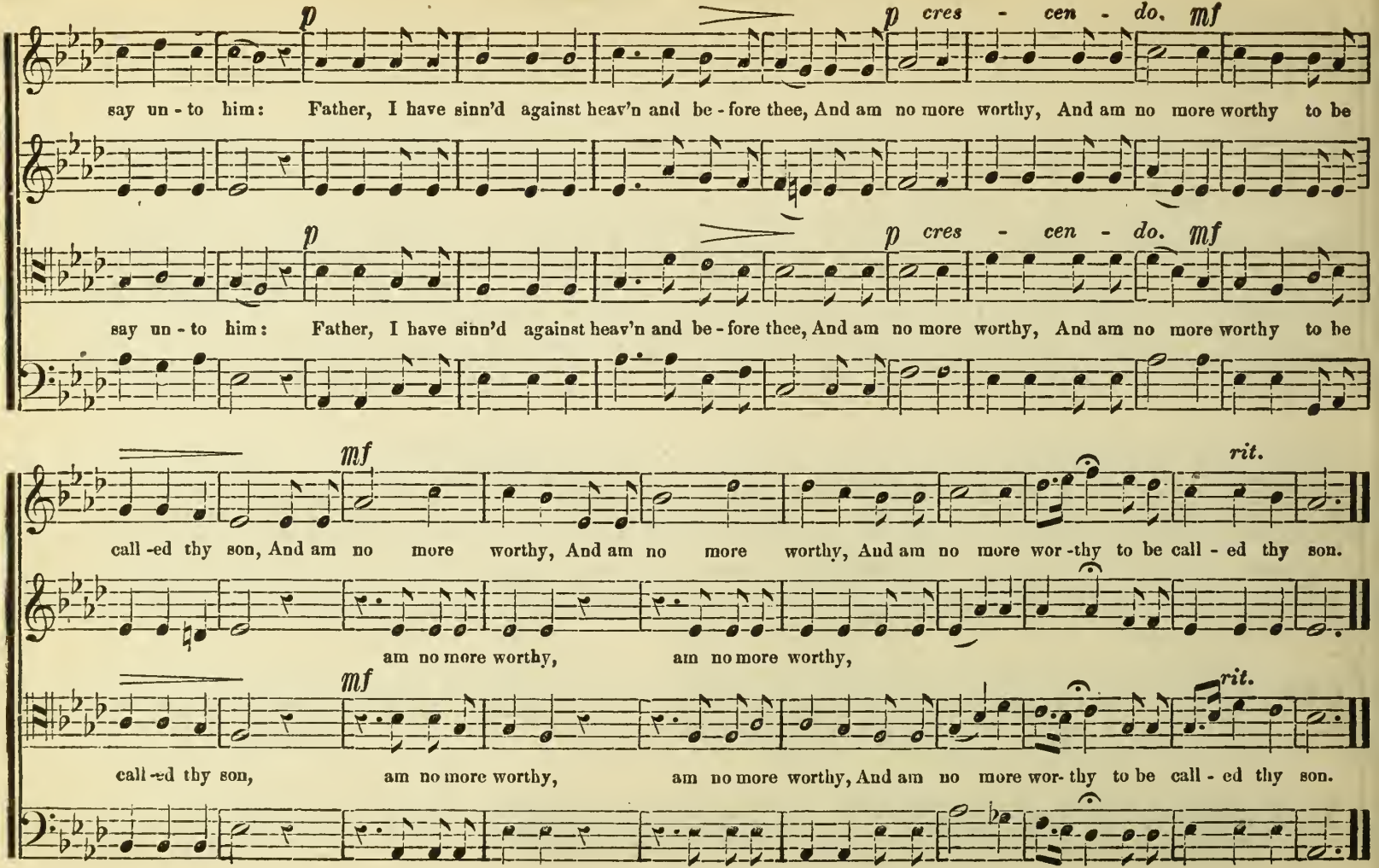
SOLO. *Andante.*

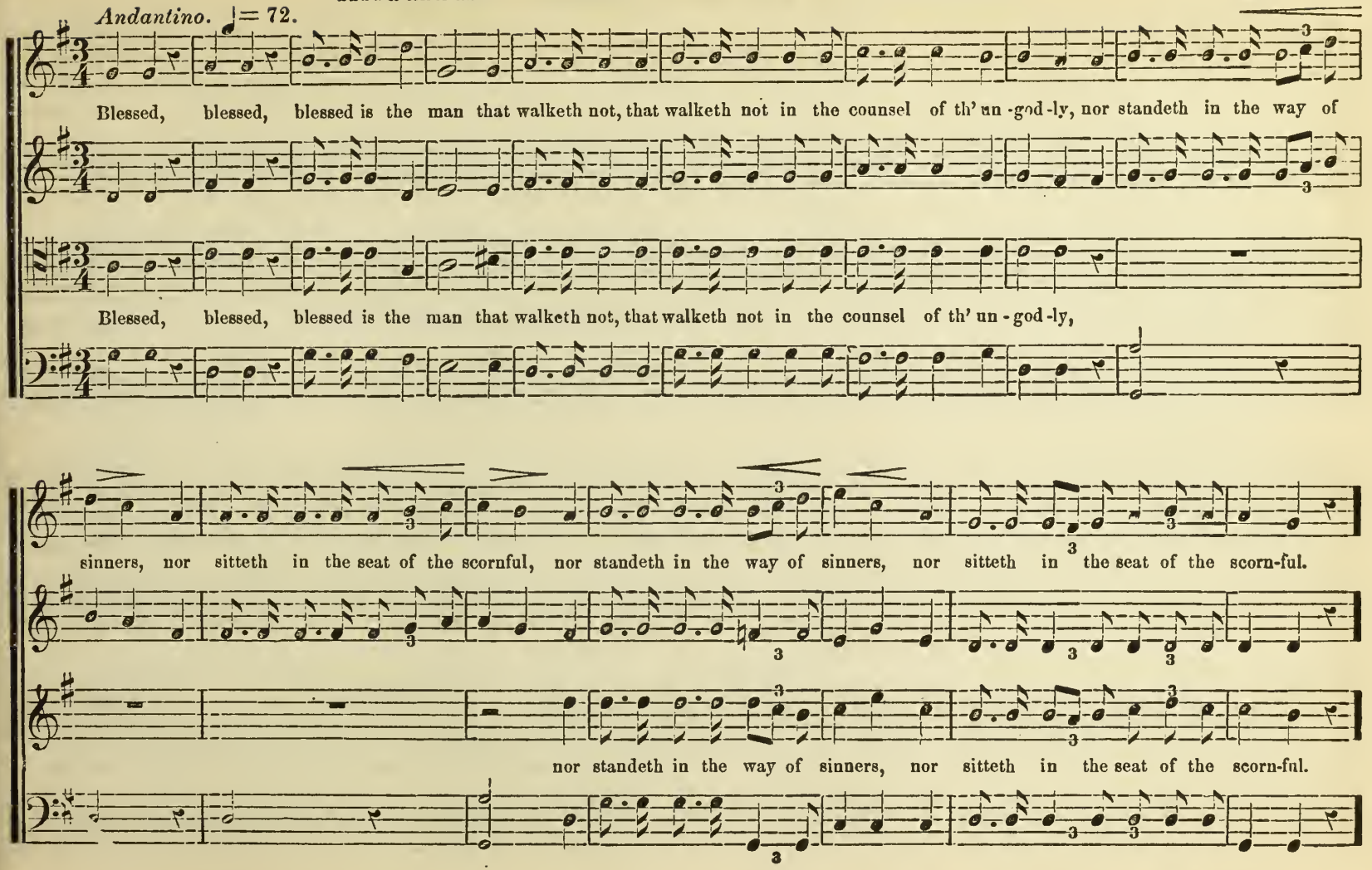
DUET.



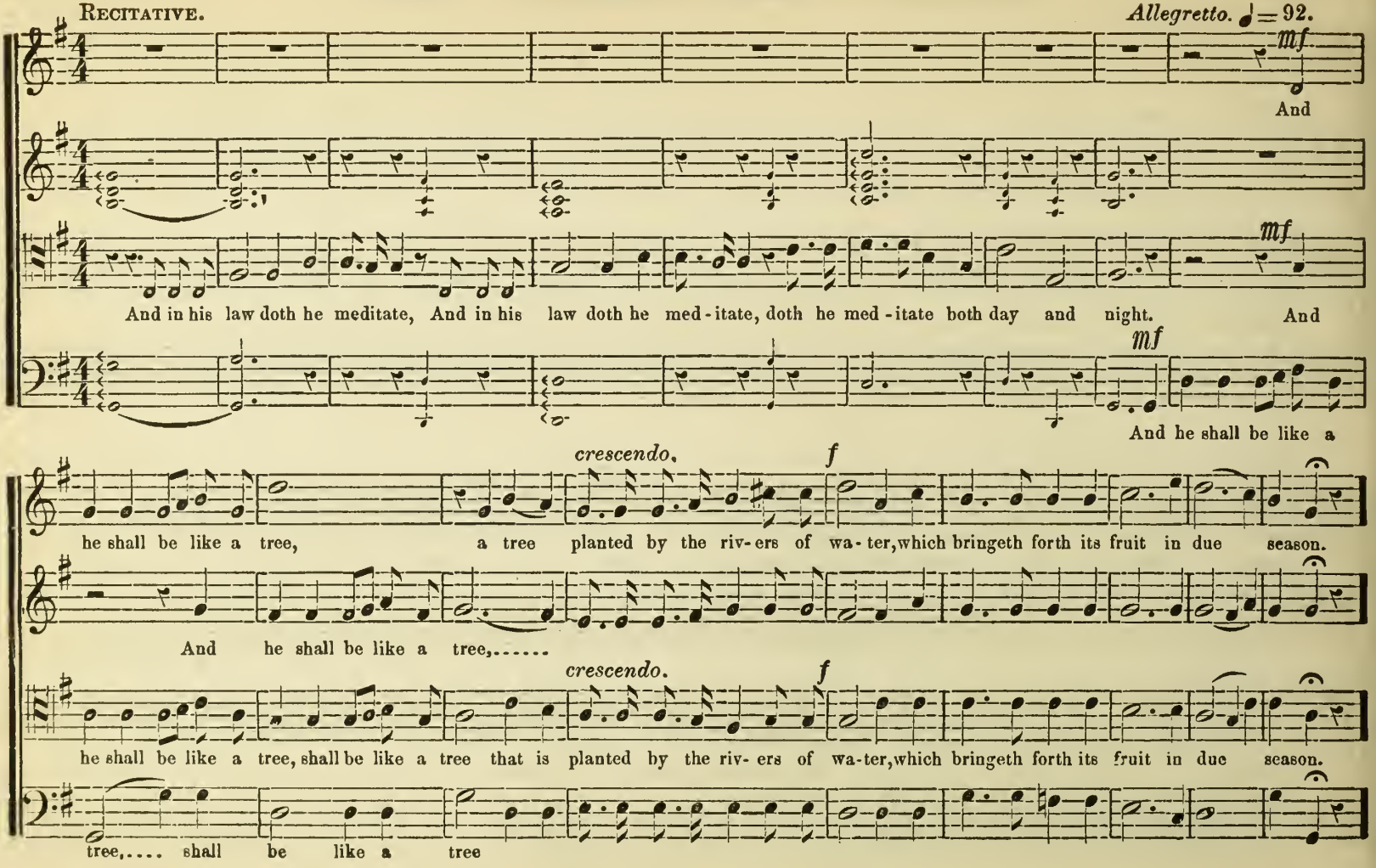

go to my Father, and will say un - to him: Fa - ther, Father, I have sinn'd a-gainst heav'n and be - fore thee, And am
mf Chorus.
no more worthy to be call-ed thy son, to be call - ed thy son. I will a - rise, and go to my Father, and will
am no more
mf
I will a - rise, and go to my Father, and will

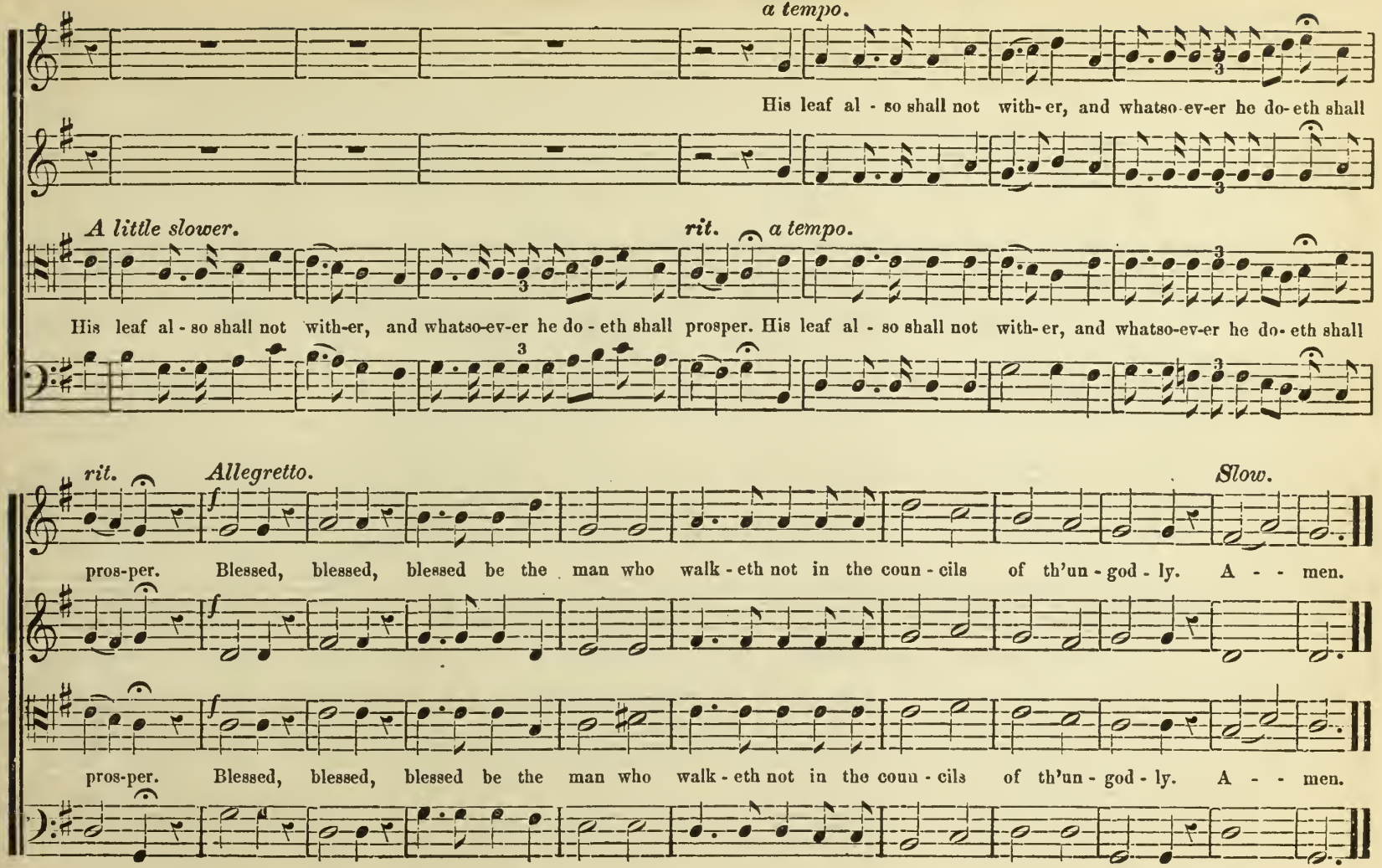
I will arise. Concluded.


p
p cres - cen - do. mf
say un - to him: Father, I have sinn'd against heav'n and be - fore thee, And am no more worthy, And am no more worthy to be
p
p cres - cen - do. mf
say un - to him: Father, I have sinn'd against heav'n and be - fore thee, And am no more worthy, And am no more worthy to be
mf
rit.
call - ed thy son, And am no more worthy, And am no more worthy, And am no more wor - thy to be call - ed thy son.
am no more worthy, am no more worthy,
mf
rit.
call - ed thy son, am no more worthy, am no more worthy, And am no more wor - thy to be call - ed thy son.


Andantino. ♩= 72.
Blessed, blessed, blessed is the man that walketh not, that walketh not in the counsel of th' un-god-ly, nor standeth in the way of
Blessed, blessed, blessed is the man that walketh not, that walketh not in the counsel of th' un-god-ly,
sinners, nor sitteth in the seat of the scornful, nor standeth in the way of sinners, nor sitteth in the seat of the scorn-ful.
nor standeth in the way of sinners, nor sitteth in the seat of the scorn-ful.

"Blessed is the man that walketh." Continued.


Recitative.
Allegretto. ♩ = 92.
mf
And
mf
And in his law doth he meditate, And in his law doth he med-itate, doth he med-itate both day and night. And
mf
And he shall be like a
crescendo.
f
he shall be like a tree, a tree planted by the riv-ers of wa-ter, which bringeth forth its fruit in due season.
And he shall be like a tree,.....
crescendo.
f
he shall be like a tree, shall be like a tree that is planted by the riv-ers of wa-ter, which bringeth forth its fruit in due season.
tree,.... shall be like a tree


a tempo.
His leaf al - so shall not with- er, and whatso-ev-er he do-eth shall
A little slower.
rit.
a tempo.
His leaf al - so shall not with-er, and whatso-ev-er he do - eth shall prosper. His leaf al - so shall not with- er, and whatso-ev-er he do- eth shall
rit.
Allegretto.
Slow.
pros-per. Blessed, blessed, blessed be the man who walk - eth not in the coun - cils of th'un - god - ly. A - - men.
pros-per. Blessed, blessed, blessed be the man who walk - eth not in the coun - cils of th'un - god - ly. A - - men.

HYMN. "Rock of Ages."

DUET. *Tranquillo.*

f

1. Rock of A - ges! cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy side, a healing flood, From thy side a healing
2. Should my tears for-ev -er flow, Should my zeal no languor know, This for sin could not a-tone; Thou must save, and thou alone, Thou must save, and thou a-

3. While I draw this fleeting breath, When mine eyelids close in death, When I rise to worlds unknown, And behold thee on thy throne, And behold thee on thy

f

CHORUS.

f

flood,
- lone;

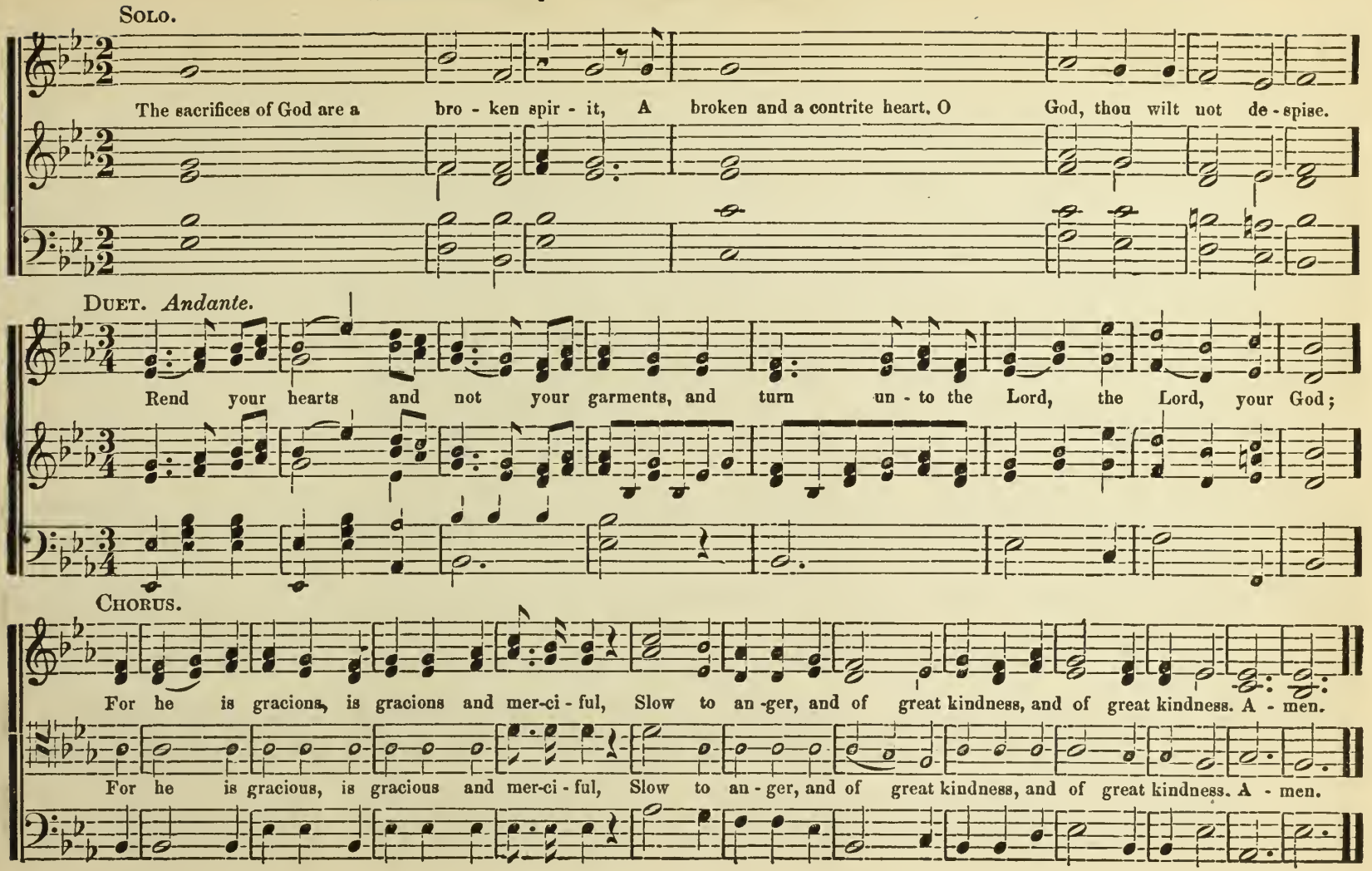
1. Be of sin the perfect cure; Save me, Lord! and keep me pure, and keep me pure, Save me, Lord and keep me pure.

throne,

2. In my hand no price I bring; Simply to thy cross I cling, thy cross I cling, Simply to thy cross I cling.

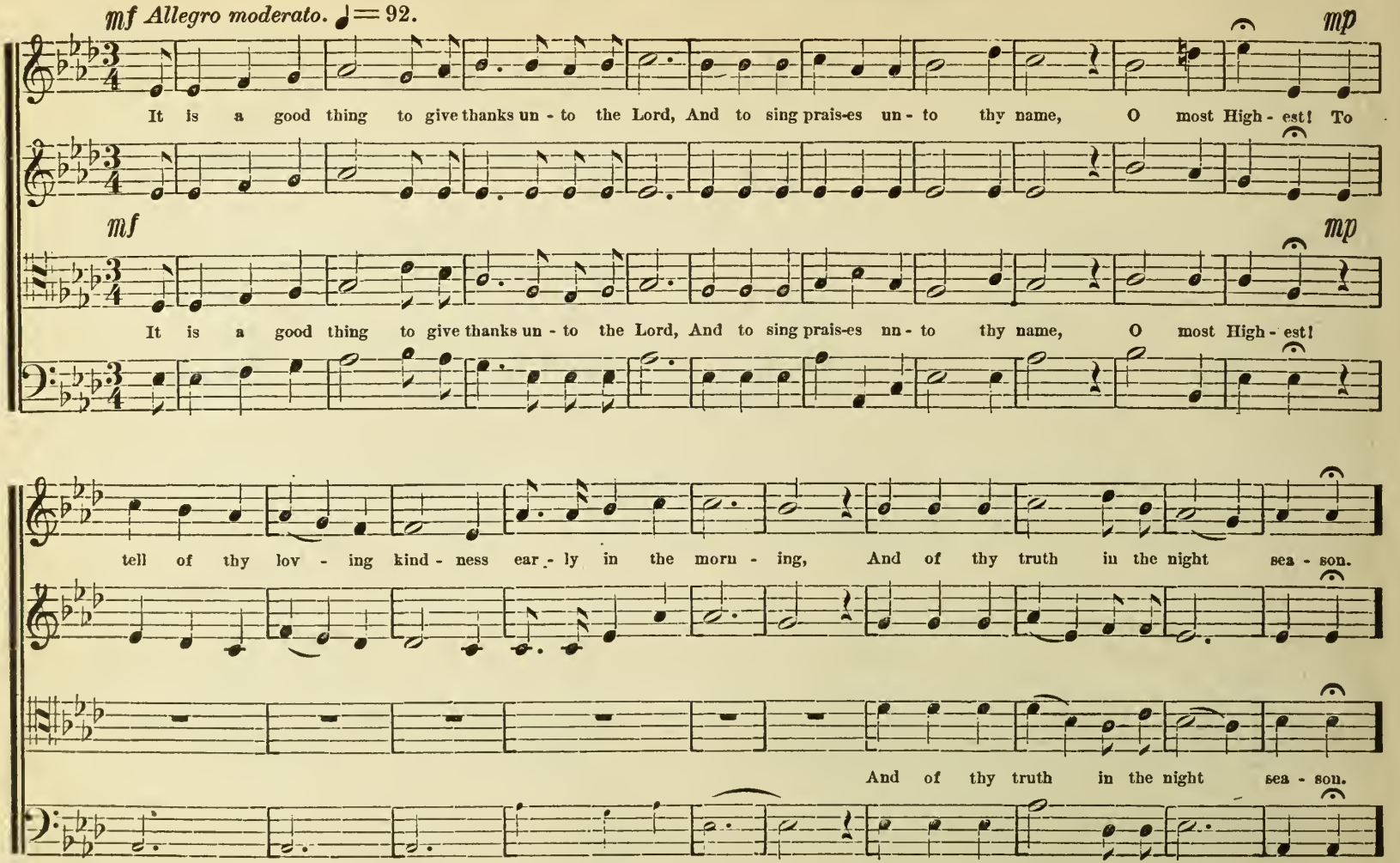
3. Rock of a - ges! cleft for me! Let me hide myself in thee, myself in thee, Let me hide my-self in thee.

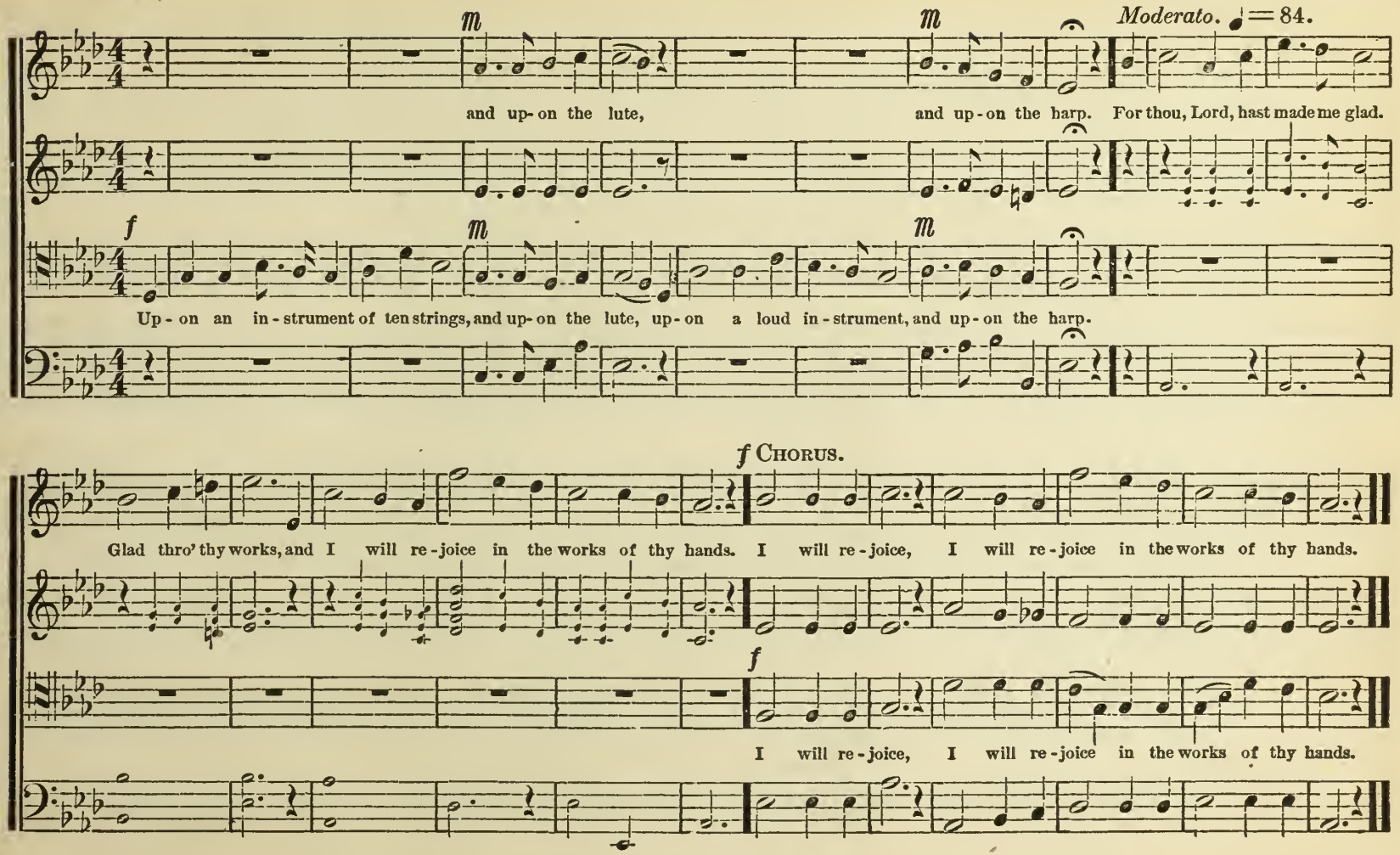
1. Be of sin the perfect cure, Save me, Lord! and keep me pure, Lord, and keep me pure,
2. In my hand no price I bring; Simply to thy cross I cling, to thy cross I cling,
3. Rock of a - ges, cleft for me, Let me hide myself in thee, hide myself in thee,


SOLO.
The sacrifices of God are a bro - ken spir - it, A broken and a contrite heart, O God, thou wilt not de - spise.
DUET. Andante.
Rend your hearts and not your garments, and turn un - to the Lord, the Lord, your God;
CHORUS.
For he is gracions, is gracions and mer-ci - ful, Slow to an -ger, and of great kindness, and of great kindness. A - men.
For he is gracious, is gracious and mer-ci - ful, Slow to an - ger, and of great kindness, and of great kindness. A - men.

BONUM EST. "It is a Good Thing."

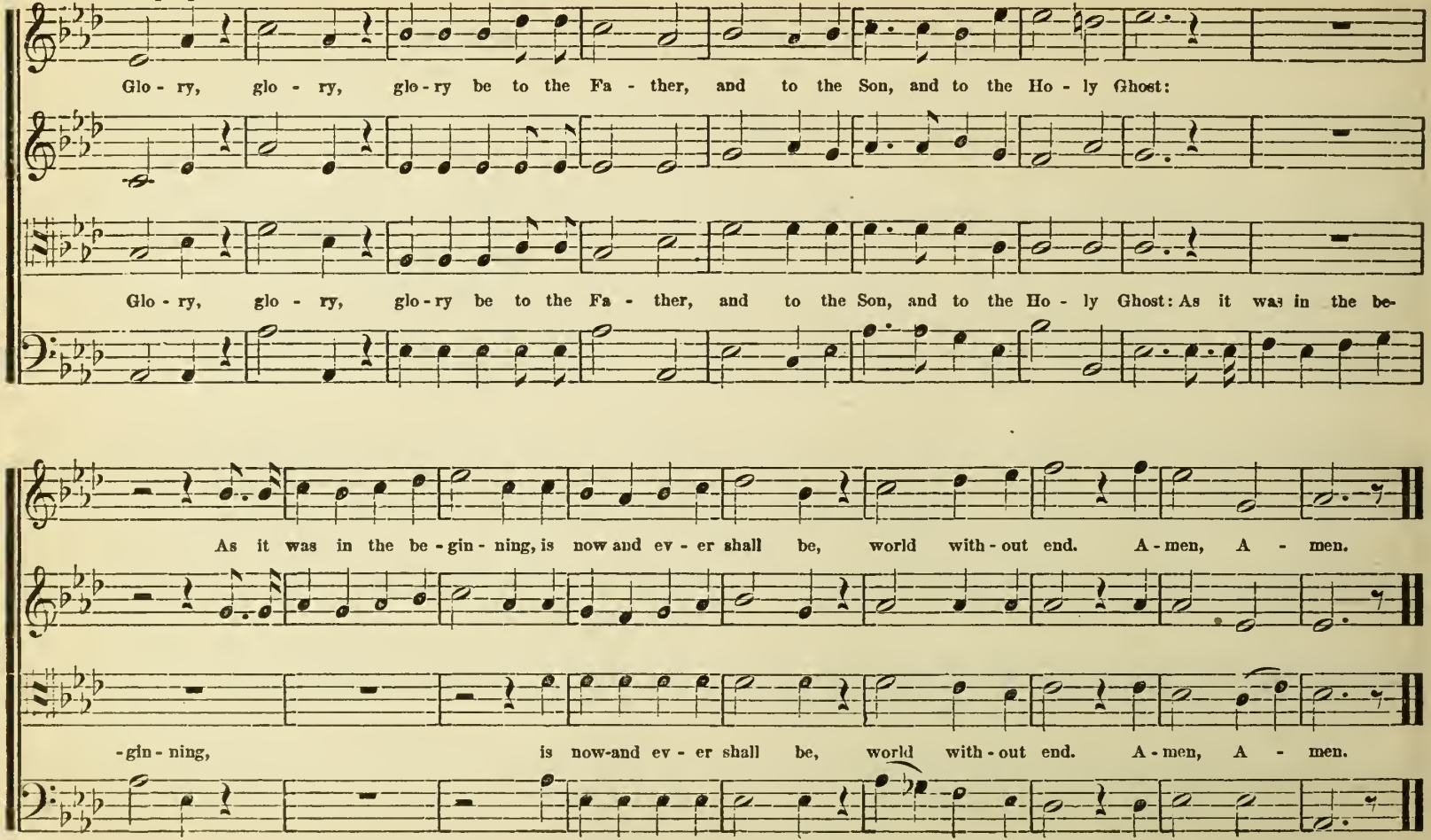
W. O. PERKINS.

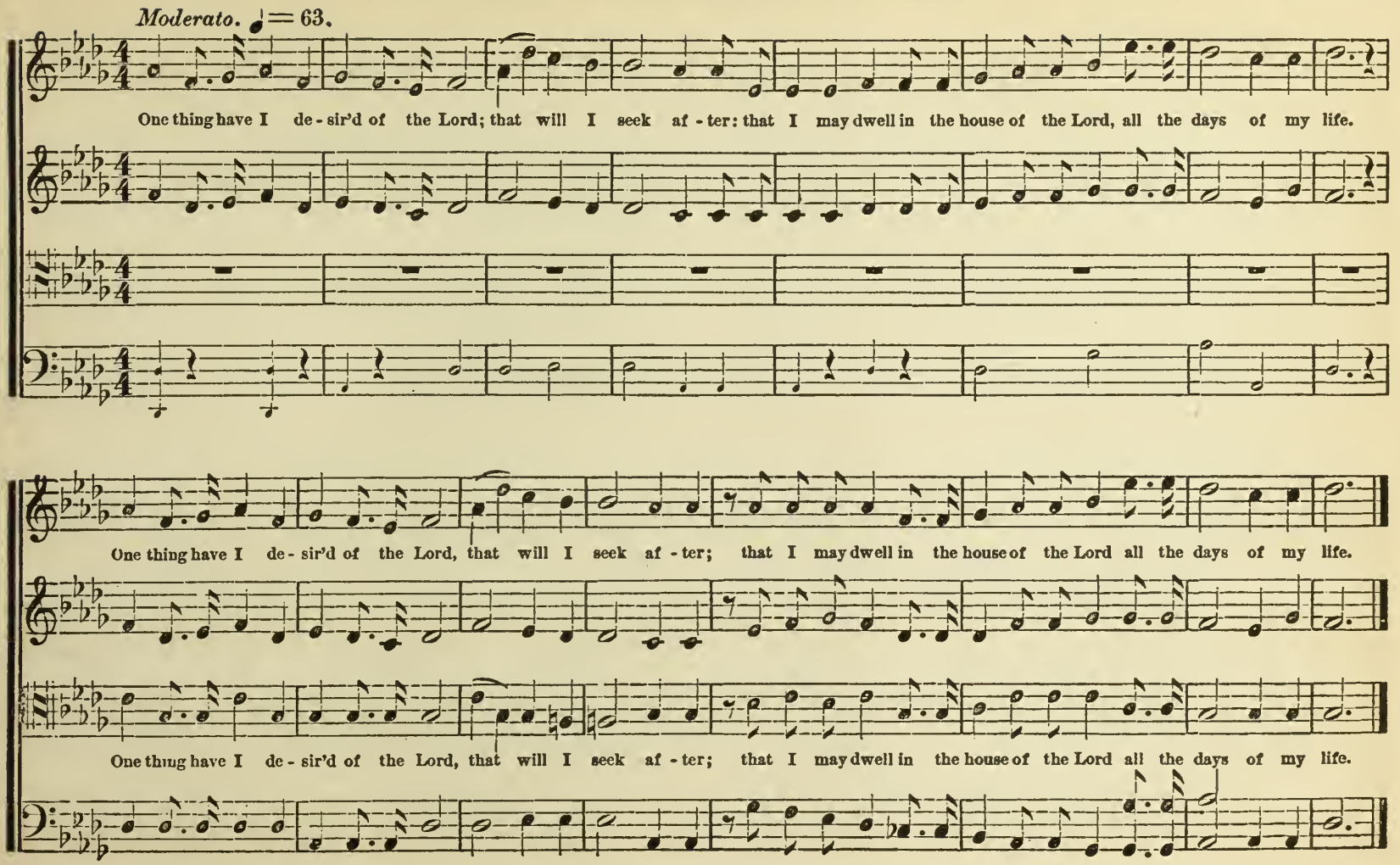

mf Allegro moderato. ♩= 92.
mp
It is a good thing to give thanks un - to the Lord, And to sing prais-es un - to thy name, O most High - est! To
mf
mp
It is a good thing to give thanks un - to the Lord, And to sing prais-es un - to thy name, O most High - est!
tell of thy lov - ing kind - ness ear - ly in the morn - ing, And of thy truth in the night sea - son.
And of thy truth in the night sea - son.


Solo or Unison Chorus.
Moderato. ♩ = 84.
m
m
and up-on the lute,
and up-on the harp.
For thou, Lord, hast made me glad.
f
m
m
Up-on an in-strument of ten strings, and up-on the lute, up-on a loud in-strument, and up-on the harp.
f Chorus.
Glad thro' thy works, and I will re-joice in the works of thy hands. I will re-joice, I will re-joice in the works of thy hands.
f
I will re-joice, I will re-joice in the works of thy hands.

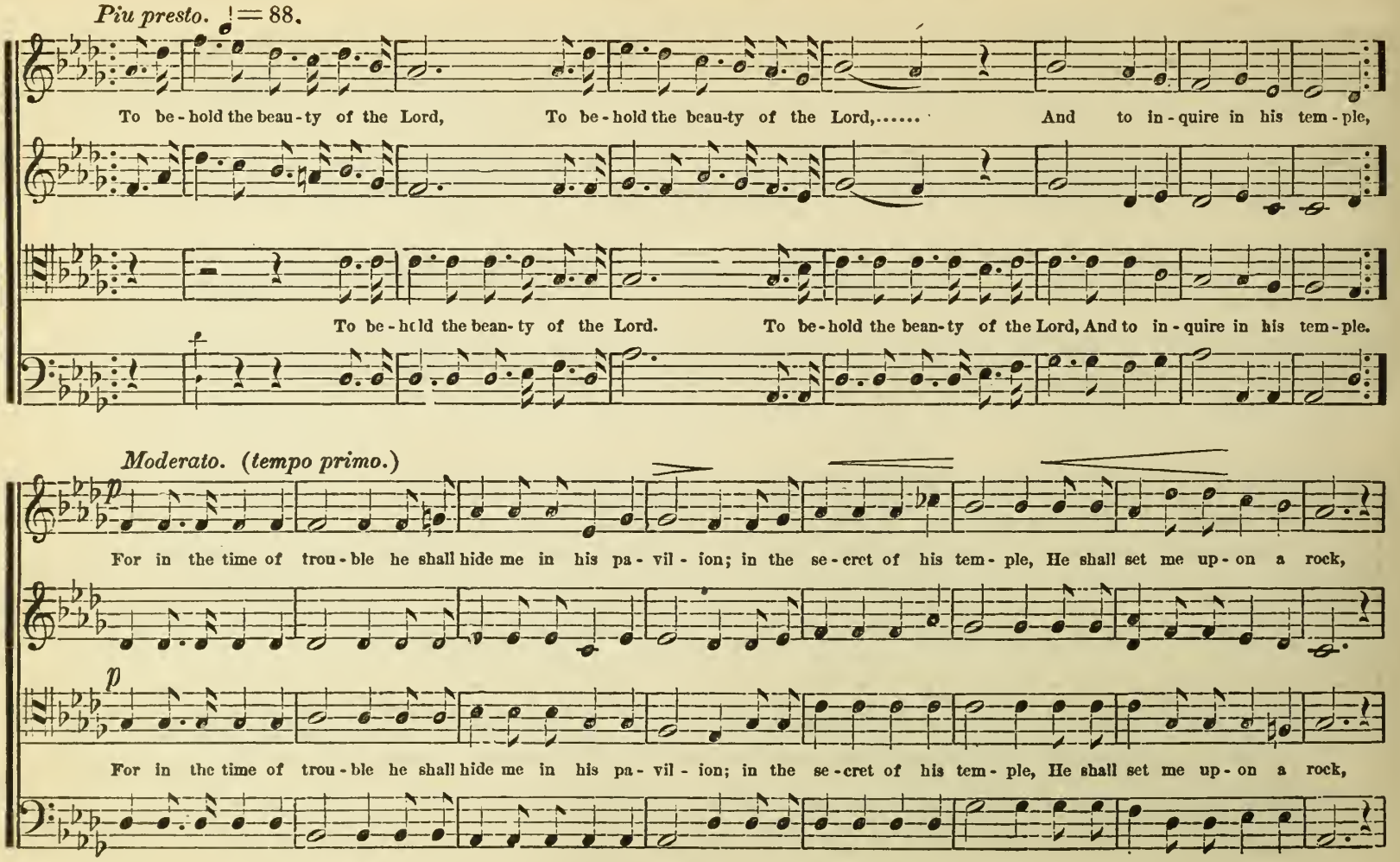
"It is a Good Thing." Concluded.

Tempo primo.


Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost:
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost: As it was in the be-
As it was in the be - gin - ning, is now and ev - er shall be, world with - out end. A - men, A - men.
- gin - ning, is now-and ev - er shall be, world with - out end. A - men, A - men.


Moderato. ♩= 63.
One thing have I de - sir'd of the Lord; that will I seek af - ter: that I may dwell in the house of the Lord, all the days of my life.
One thing have I de - sir'd of the Lord, that will I seek af - ter; that I may dwell in the house of the Lord all the days of my life.
One thing have I de - sir'd of the Lord, that will I seek af - ter; that I may dwell in the house of the Lord all the days of my life.

"One Thing have I Desired." Continued.

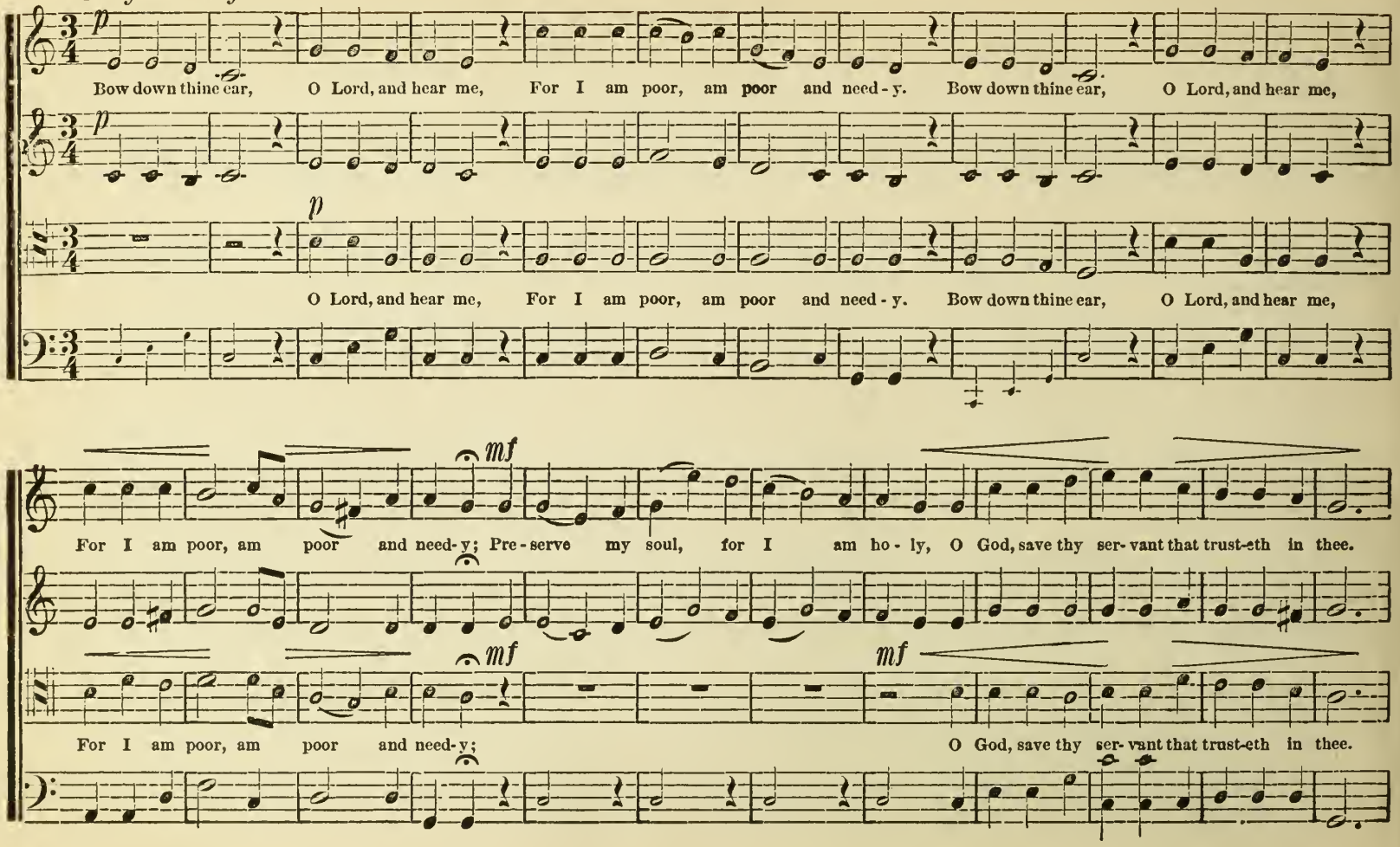

Piu presto. ♩ = 88.
To be-hold the beau-ty of the Lord, To be-hold the beau-ty of the Lord,..... And to in-quire in his tem-ple,
To be-hold the beau-ty of the Lord. To be-hold the beau-ty of the Lord, And to in-quire in his tem-ple.
Moderato. (tempo primo.)
p
For in the time of trou-ble he shall hide me in his pa-vil-ion; in the se-cret of his tem-ple, He shall set me up-on a rock,
p
For in the time of trou-ble he shall hide me in his pa-vil-ion; in the se-cret of his tem-ple, He shall set me up-on a rock,

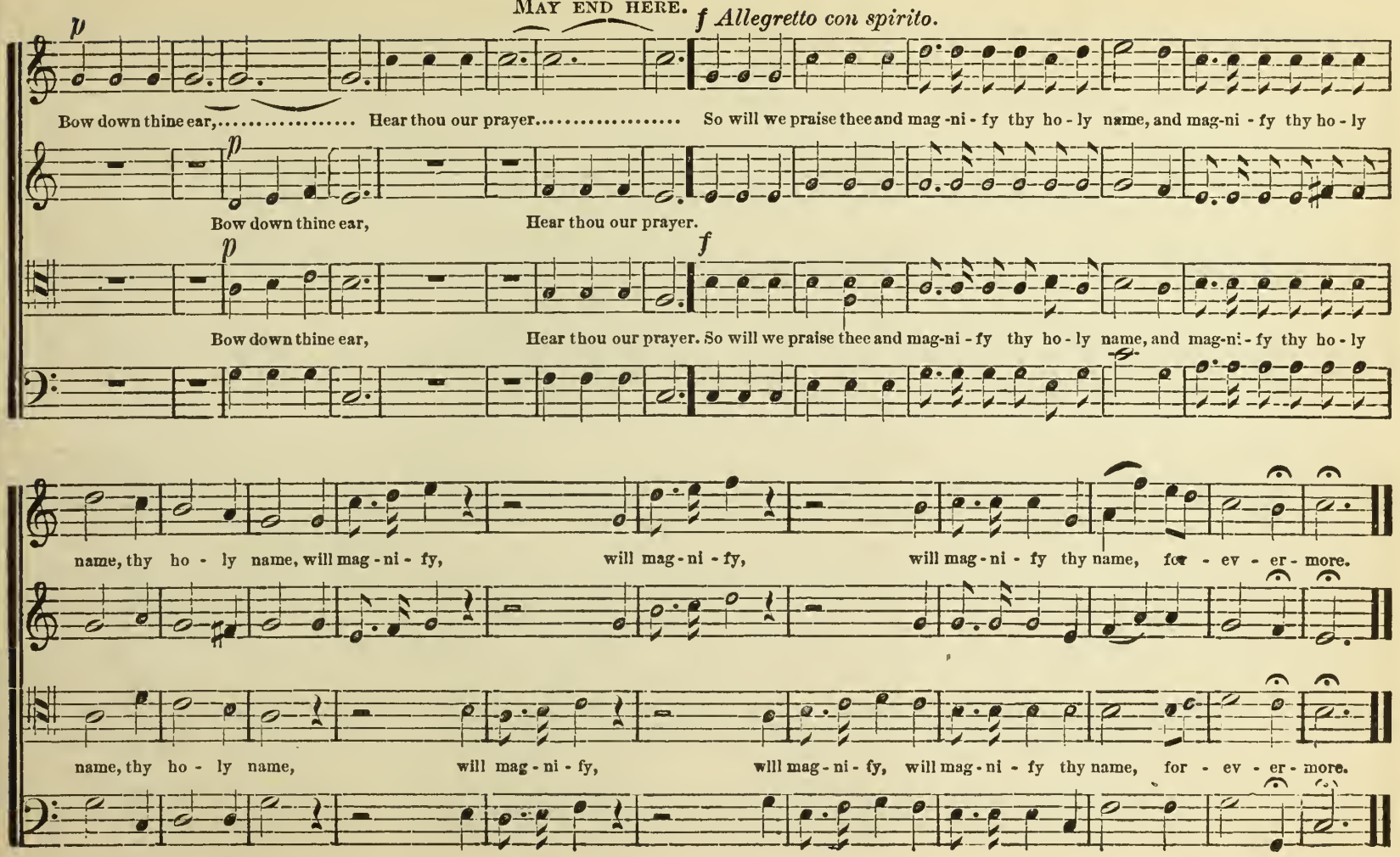
Allegretto. ♩= 100.
Therefore will I of-fer in his tab-er-na-cle sac-ri-fi-ces of joy,..... Therefore will I of-fer in his tab-er-na-cle sac-ri-fi-ces of
Therefore will I of-fer in his tab-er-na-cle sac-ri-fi-ces of joy, Therefore will I of-fer in his tab-er-na-cle sac-ri-fi-ces of
joy; I will sing, I will sing, sing prais-es un-to the Lord, I will sing, I will sing, sing prais-es un-to the Lord.
joy; I will sing, I will sing, sing prais-es un-to the Lord, I will sing, I will sing, sing prais-es un-to the Lord.

ANTHEM. "Bow Down Thine Ear."

W. O. Perkins.

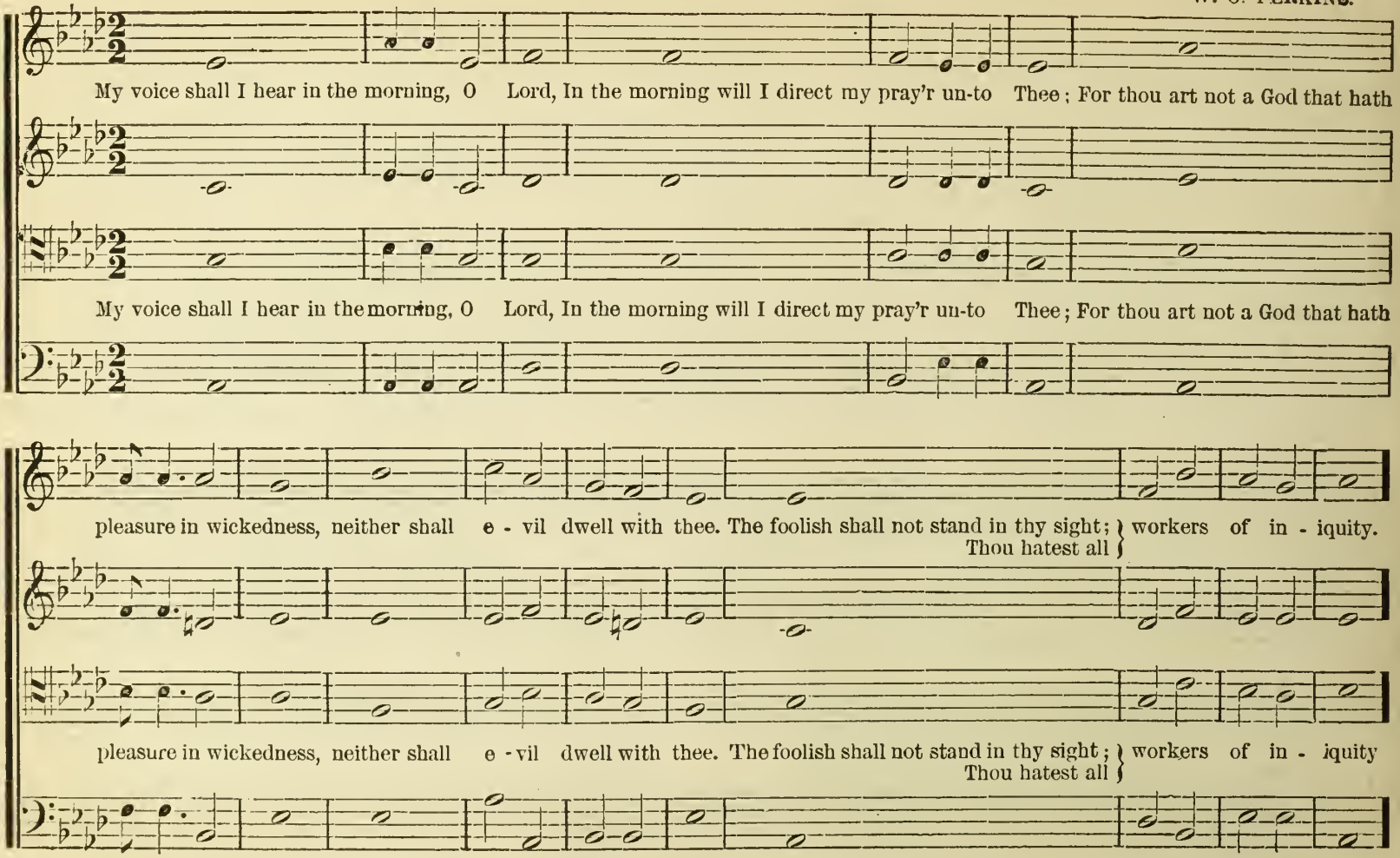
Larghetto religioso.

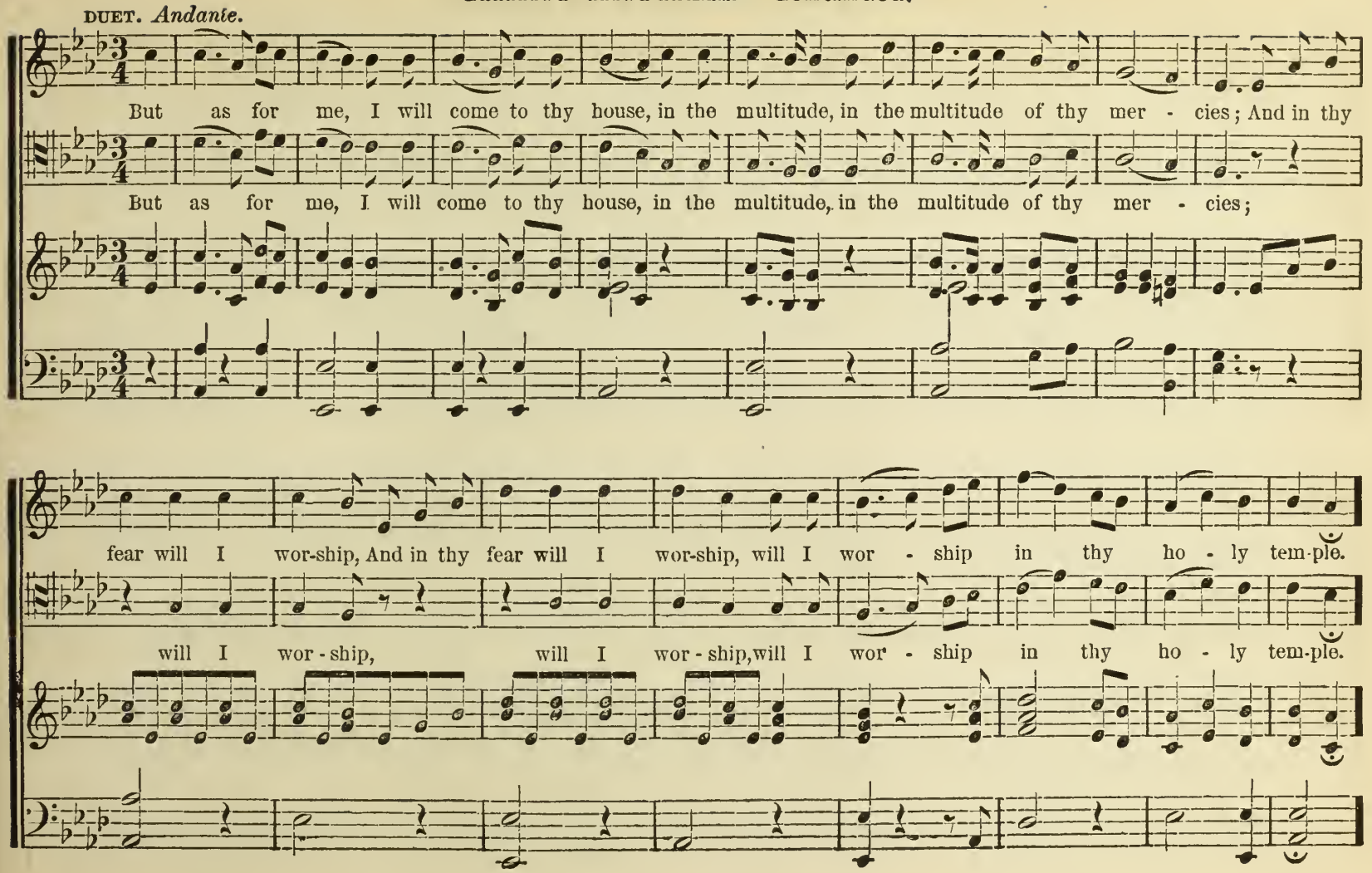

p
Bow down thine ear, O Lord, and hear me, For I am poor, am poor and need-y. Bow down thine ear, O Lord, and hear me,
p
O Lord, and hear me, For I am poor, am poor and need-y. Bow down thine ear, O Lord, and hear me,
mf
For I am poor, am poor and need-y; Pre-serve my soul, for I am ho-ly, O God, save thy ser-vant that trust-eth in thee.
mf
mf
For I am poor, am poor and need-y; O God, save thy ser-vant that trust-eth in thee.


May end here.
f Allegretto con spirito.
p
Bow down thine ear,..... Hear thou our prayer..... So will we praise thee and mag-ni - fy thy ho - ly name, and mag-ni - fy thy ho - ly
p
Bow down thine ear, Hear thou our prayer.
p
f
Bow down thine ear, Hear thou our prayer. So will we praise thee and mag-ni - fy thy ho - ly name, and mag-ni - fy thy ho - ly
name, thy ho - ly name, will mag - ni - fy, will mag - ni - fy, will mag - ni - fy thy name, for - ev - er - more.
name, thy ho - ly name, will mag - ni - fy, will mag - ni - fy, will mag - ni - fy thy name, for - ev - er - more.

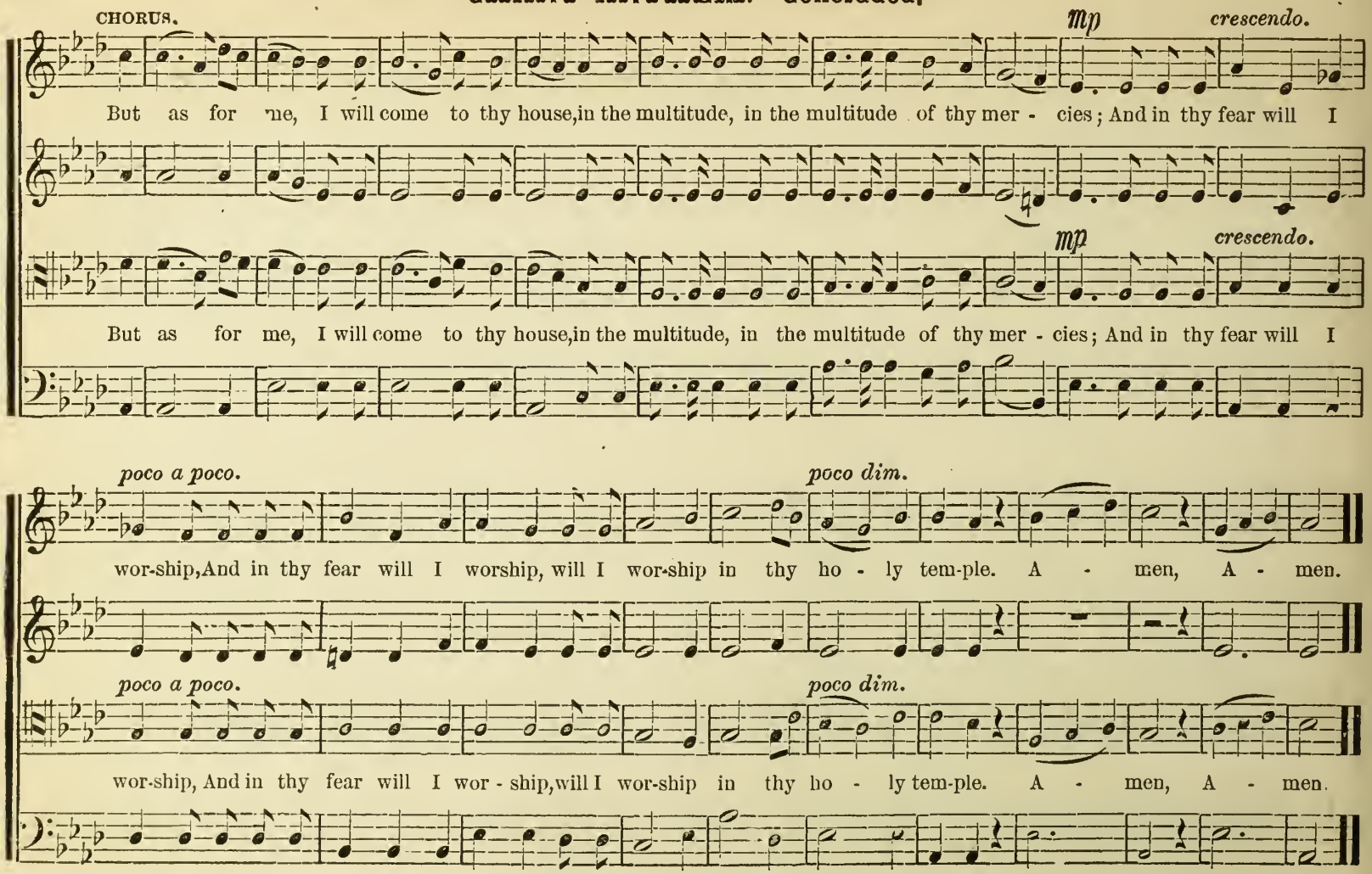
CHANT ANTHEM. "My voice shalt thou hear."

W. O. PERKINS.


My voice shall I hear in the morning, O Lord, In the morning will I direct my pray'r un-to Thee; For thou art not a God that hath
My voice shall I hear in the morning, O Lord, In the morning will I direct my pray'r un-to Thee; For thou art not a God that hath
pleasure in wickedness, neither shall e - vil dwell with thee. The foolish shall not stand in thy sight; Thou hatest all workers of in - iquity.
pleasure in wickedness, neither shall e - vil dwell with thee. The foolish shall not stand in thy sight; Thou hatest all workers of in - iquity


DUET. Andante.
But as for me, I will come to thy house, in the multitude, in the multitude of thy mer - cies; And in thy
But as for me, I will come to thy house, in the multitude, in the multitude of thy mer - cies;
fear will I wor-ship, And in thy fear will I wor-ship, will I wor - ship in thy ho - ly tem-ple.
will I wor - ship, will I wor - ship, will I wor - ship in thy ho - ly tem-ple.

CHANT ANTHEM. Concluded.

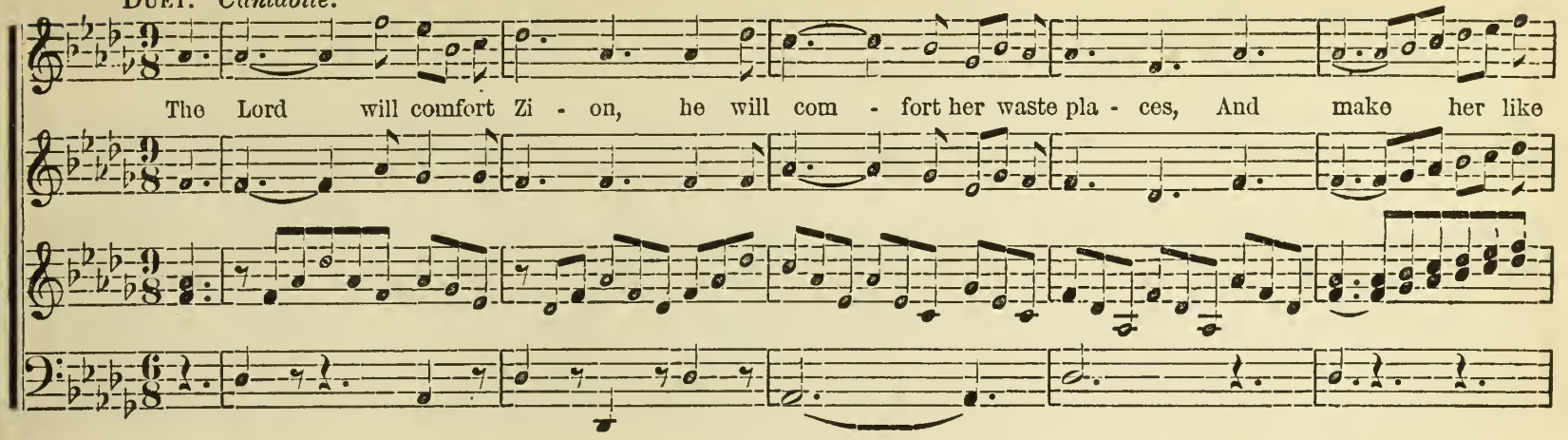

CHORUS.
mp
crescendo.
But as for me, I will come to thy house,in the multitude, in the multitude of thy mer - cies; And in thy fear will I
mp
crescendo.
But as for me, I will come to thy house,in the multitude, in the multitude of thy mer - cies; And in thy fear will I
poco a poco.
poco dim.
wor-ship,And in thy fear will I worship, will I wor-ship in thy ho - ly tem-ple. A - men, A - men.
poco a poco.
poco dim.
wor-ship, And in thy fear will I wor - ship,will I wor-ship in thy ho - ly tem-ple. A - men, A - men.

ANTHEM. "The Lord will comfort Zion."

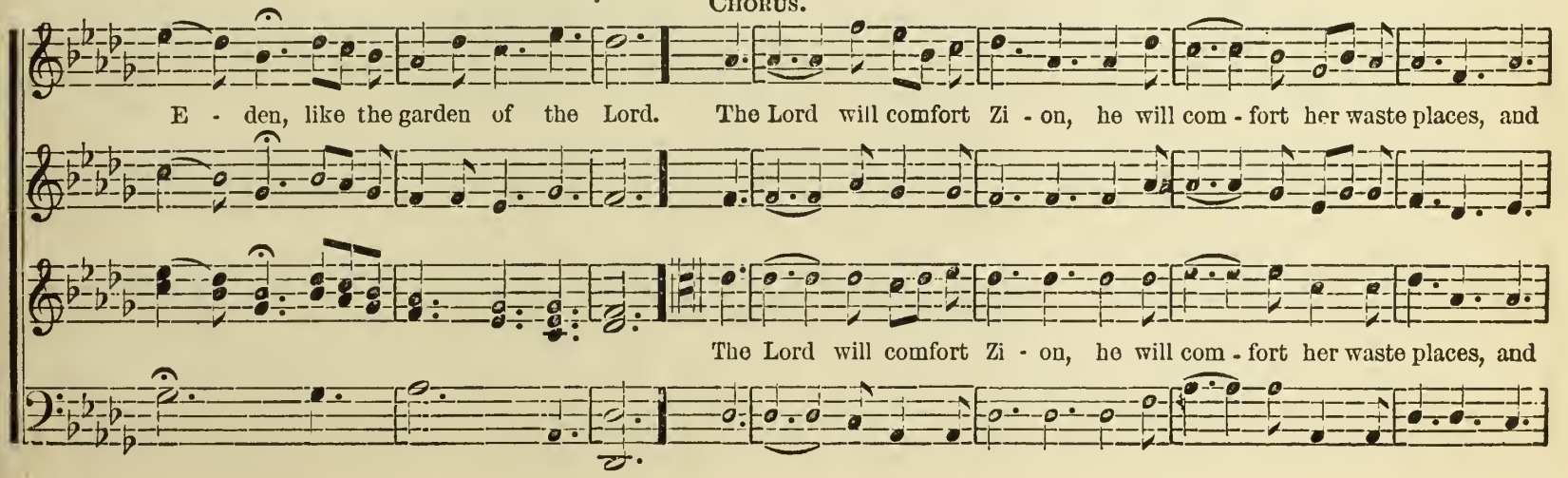
Andantino. ♩. = 54.

W. O PERKINS.

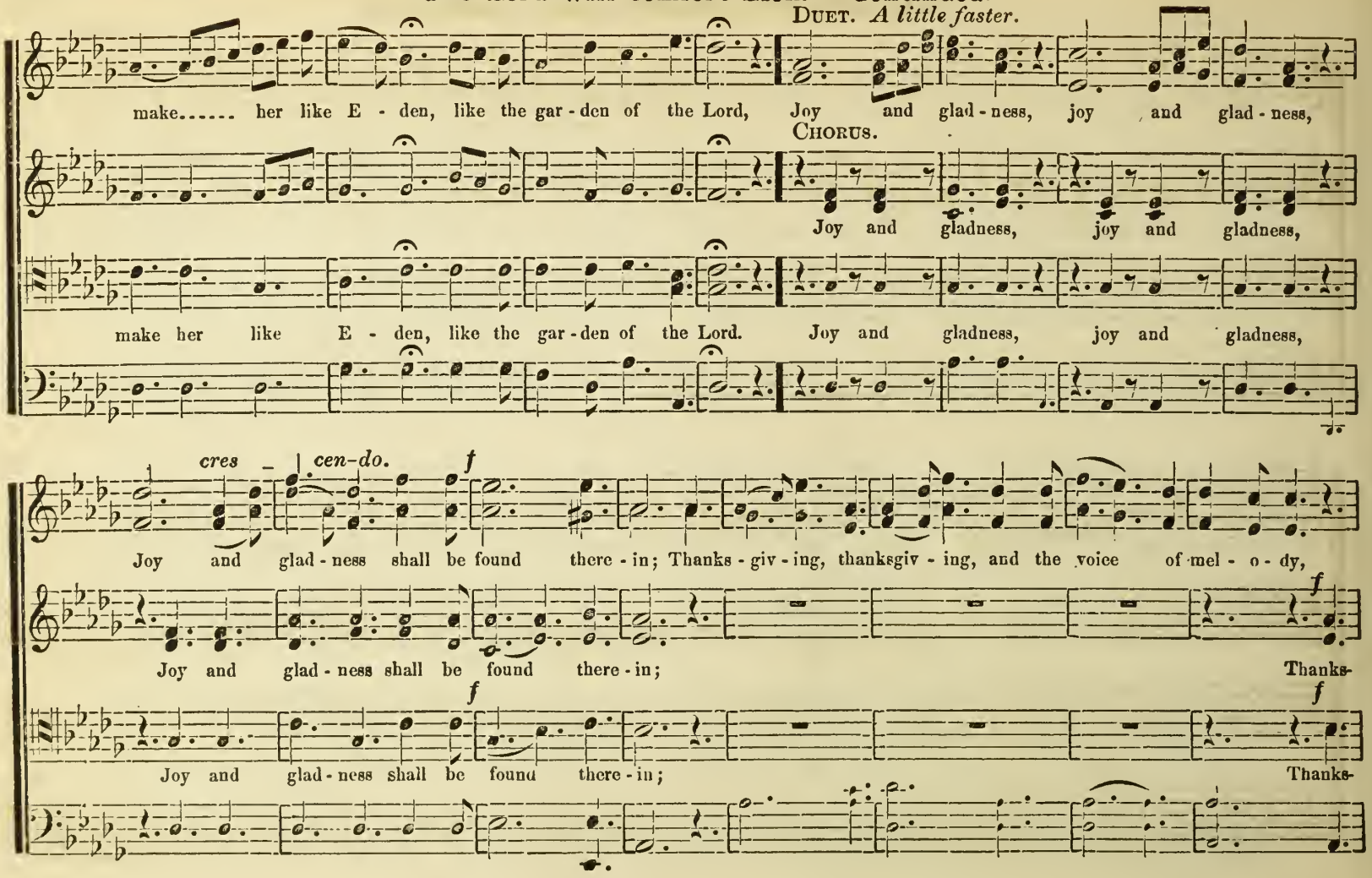
DUET. *Cantabile.*

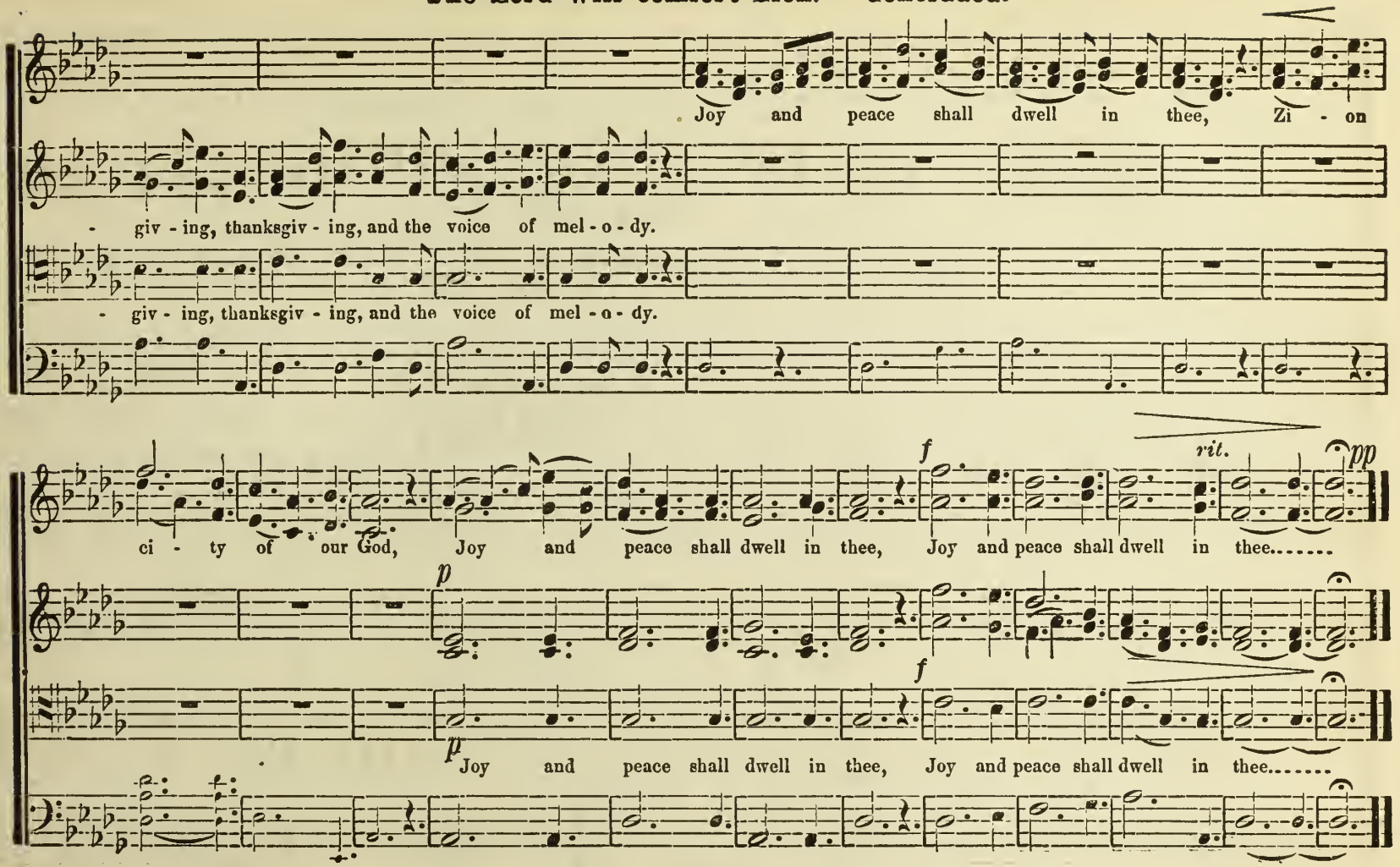


CHORUS.


E - den, like the garden of the Lord. The Lord will comfort Zi - on, he will com - fort her waste places, and
The Lord will comfort Zi - on, he will com - fort her waste places, and

"The Lord will comfort Zion." Continued.


DUET. A little faster.
make..... her like E - den, like the gar - den of the Lord, Joy and glad - ness, joy and glad - ness,
CHORUS.
Joy and gladness, joy and gladness,
make her like E - den, like the gar - den of the Lord. Joy and gladness, joy and gladness,
cres - cen-do.
f
Joy and glad - ness shall be found there - in; Thanks - giv - ing, thanksgiv - ing, and the voice of mel - o - dy,
Joy and glad - ness shall be found there - in;
Thanks-
Joy and glad - ness shall be found there - in;
Thanks-


Joy and peace shall dwell in thee, Zi - on
- giv - ing, thanksgiv - ing, and the voice of mel - o - dy.
- giv - ing, thanksgiv - ing, and the voice of mel - o - dy.
ci - ty of our God, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.....
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.....
f
rit.
pp
p
f
p

HYMN-ANTHEM. Jerusalem, my Glorious Home.

W. O. PERKINS.

Moderato, con espressione.
f
mf
Je - ru - sa - lem, Je - ru - - sa - lem, my glo - - - rious home, Name ev - - er dear to
rit.
f
a tempo.
f
me! When shall my la - bors have an end, In joy and peace, in joy and
colla voce.
rall.
a tempo.
ad lib.
peace, in joy and peace in thee, in joy and peace,..... in joy and peace,..... in joy..... and peace in thee!
colla voce,
In joy and peace,
In joy and peace, in joy in thee.
CHORUS.

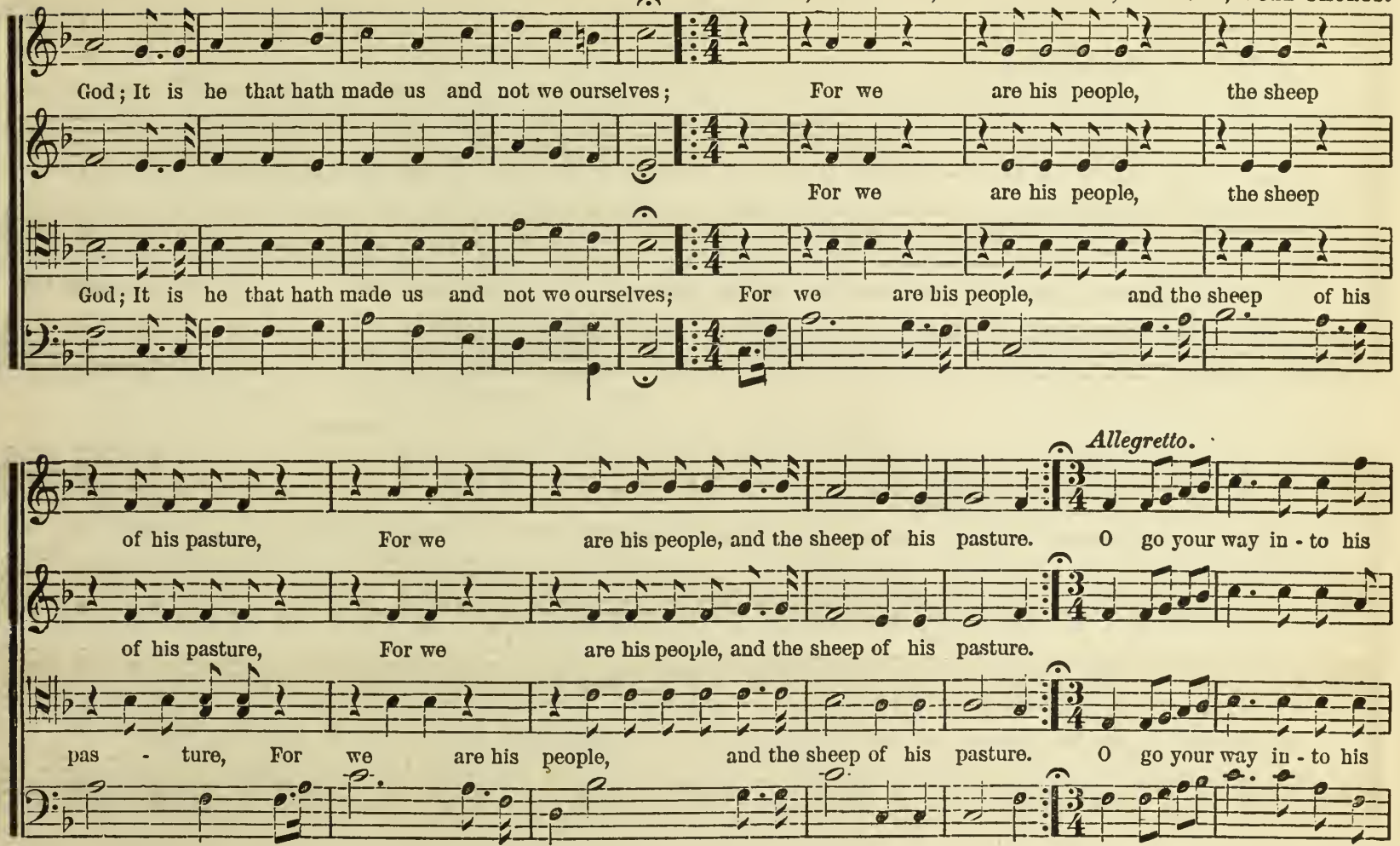
mf Chorus. Allegretto,
f
Oh! when, thou ci - ty of my God, Shall I thy courts as-cend, Where angels sing for - ev - er-more, And Sabbaths have no end, Where
f
Oh! when, thou ci - ty of my God, Shall I thy courts as-cend, Where angels sing for - ev - er-more, And Sabbaths have no end,
rit.
Andante.
an - gels sing for - ev - er-more, And Sabbaths have no end.
There happier bow'rs than E - den's bloom, No
Where angels sing forever-more, And Sabbaths have no end.
rit.
A very little faster.
sin nor sor - row know; Blest seats! thro' rude and stormy scenes, Blest seats! thro' rude and stormy scenes, I

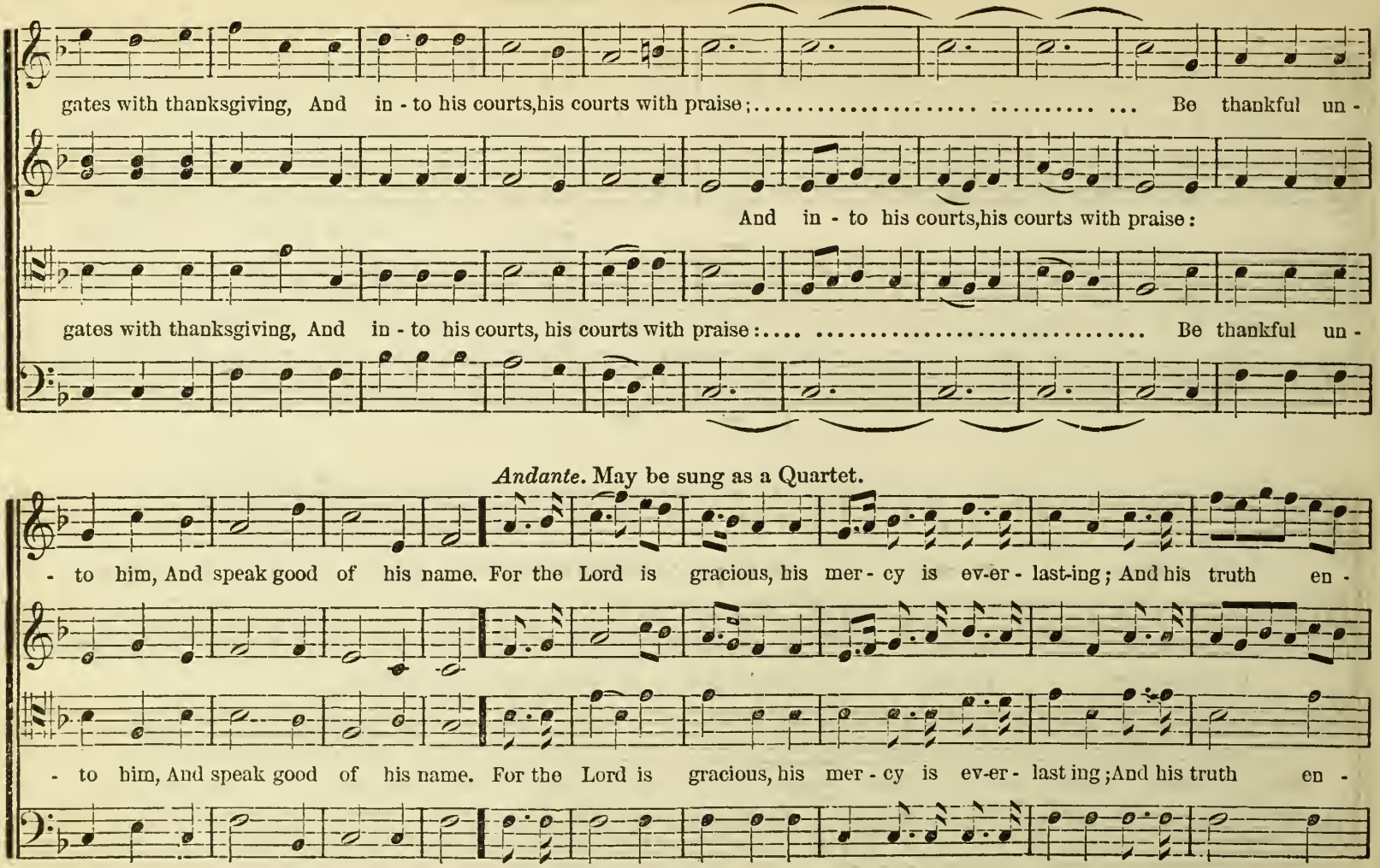
JUBILATE DEO. "O be joyful in the Lord."

W. O. PERKINS.

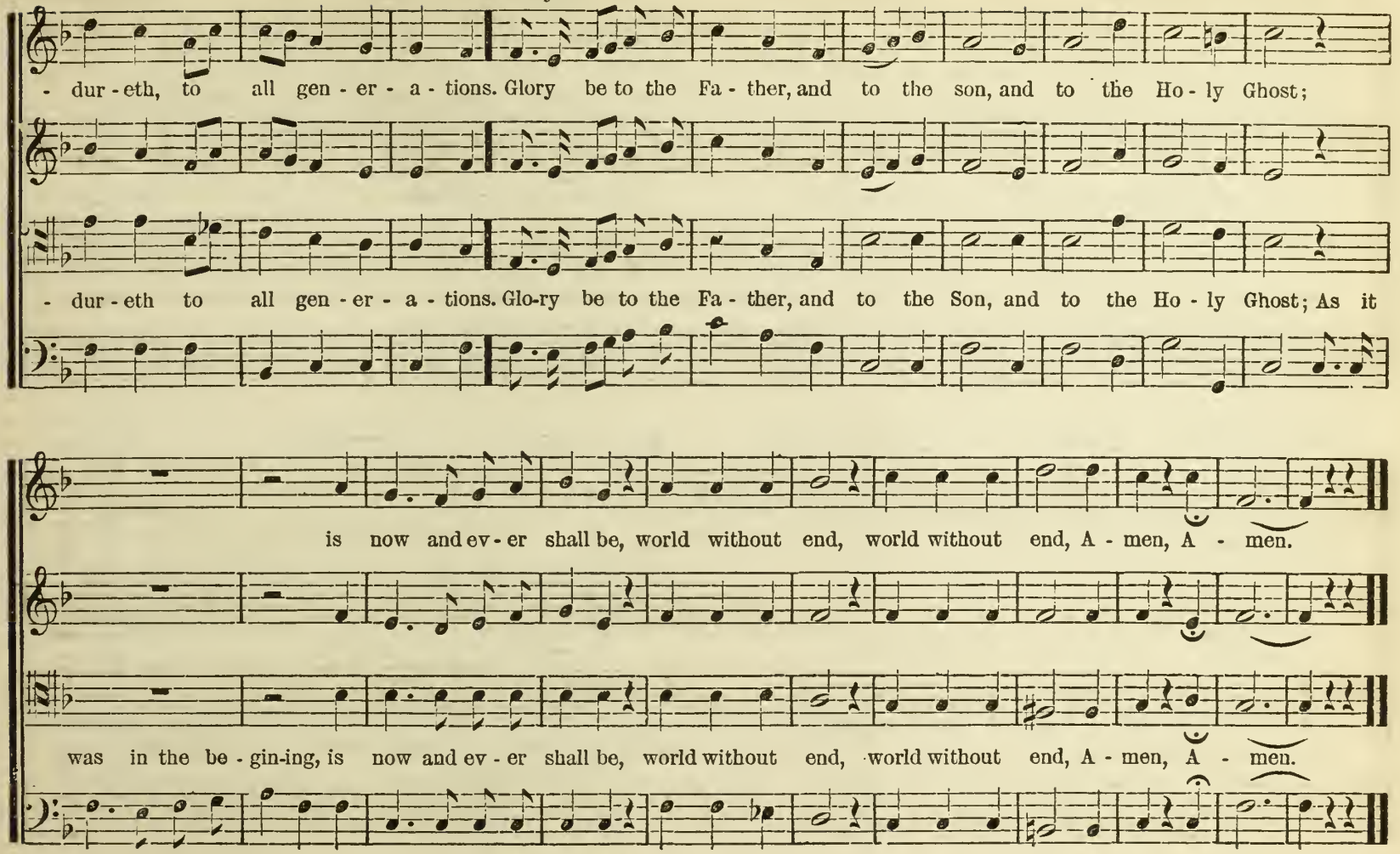
Allegretto.
O be joy - ful in the Lord, in the Lord all ye lands; Serve the Lord with gladness, Serve the Lord with gladness, And
O be joy - ful in the Lord, in the Lord all ye lands; with glad - ness, with glad - ness, And
Moderato.
come before his presence with a song, And come before his presence with a song. Be ye sure that the Lord he is
come before his presence with a song, And come before his presence with a song. Be ye sure that the Lord he is

1st. time, Bass Solo, or a few voices; *2nd. time*, Full Chorus.


God; It is he that hath made us and not we ourselves; For we are his people, the sheep
For we are his people, the sheep
God; It is he that hath made us and not we ourselves; For we are his people, and the sheep of his
Allegretto.
of his pasture, For we are his people, and the sheep of his pasture. O go your way in - to his
of his pasture, For we are his people, and the sheep of his pasture.
pas - ture, For we are his people, and the sheep of his pasture. O go your way in - to his


gates with thanksgiving, And in - to his courts,his courts with praise;..... .... Be thankful un -
And in - to his courts,his courts with praise:
gates with thanksgiving, And in - to his courts, his courts with praise:.... ..... Be thankful un -
Andante. May be sung as a Quartet.
- to him, And speak good of his name. For the Lord is gracious, his mer - cy is ev-er - last-ing; And his truth en -
- to him, And speak good of his name. For the Lord is gracious, his mer - cy is ev-er - last ing;And his truth en -

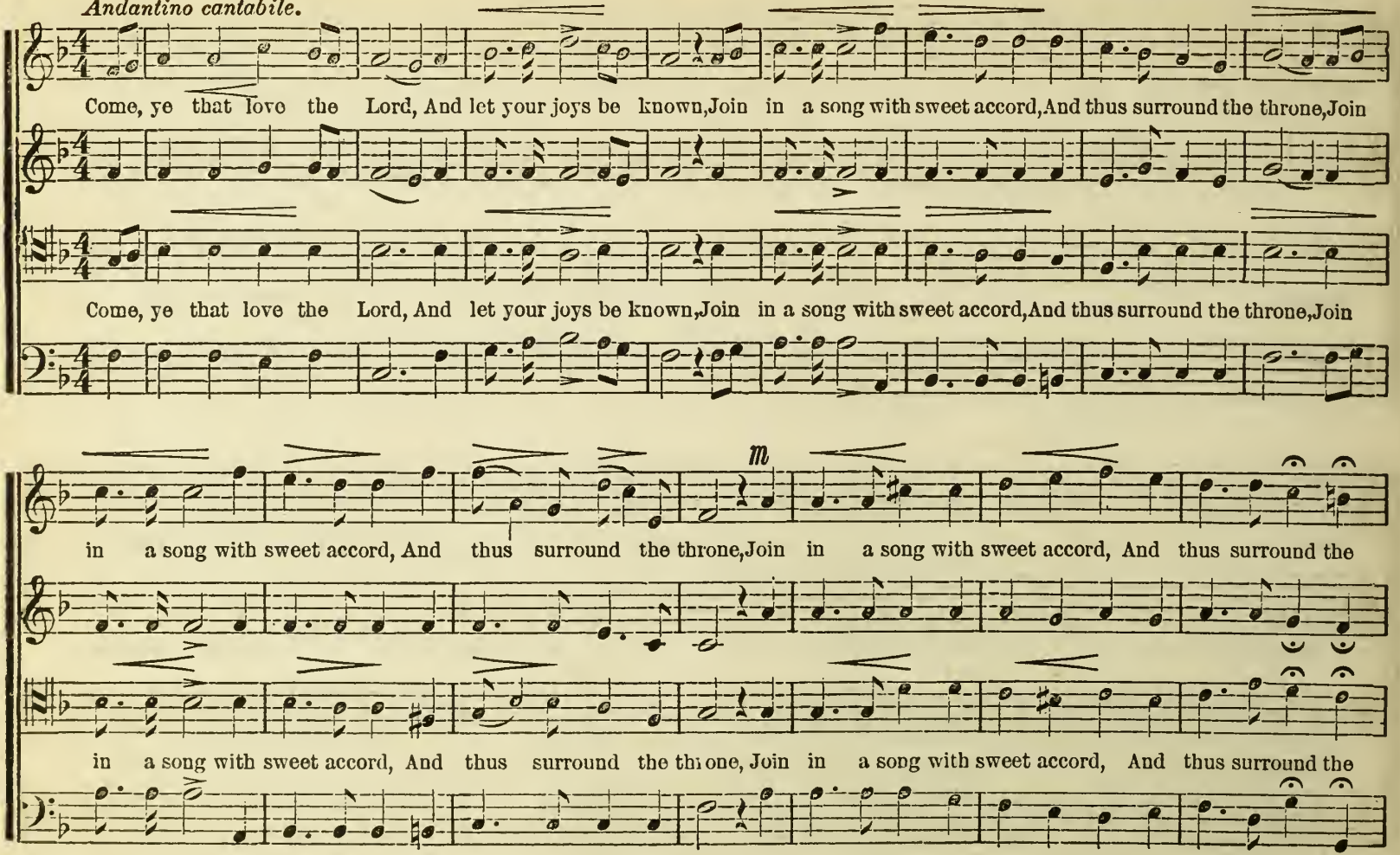
Allegro.


- dur - eth, to all gen - er - a - tions. Glory be to the Fa - ther, and to the son, and to the Ho - ly Ghost;
- dur - eth to all gen - er - a - tions. Glo-ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it
is now and ev - er shall be, world without end, world without end, A - men, A - men.
was in the be - gin-ing, is now and ev - er shall be, world without end, world without end, A - men, A - men.

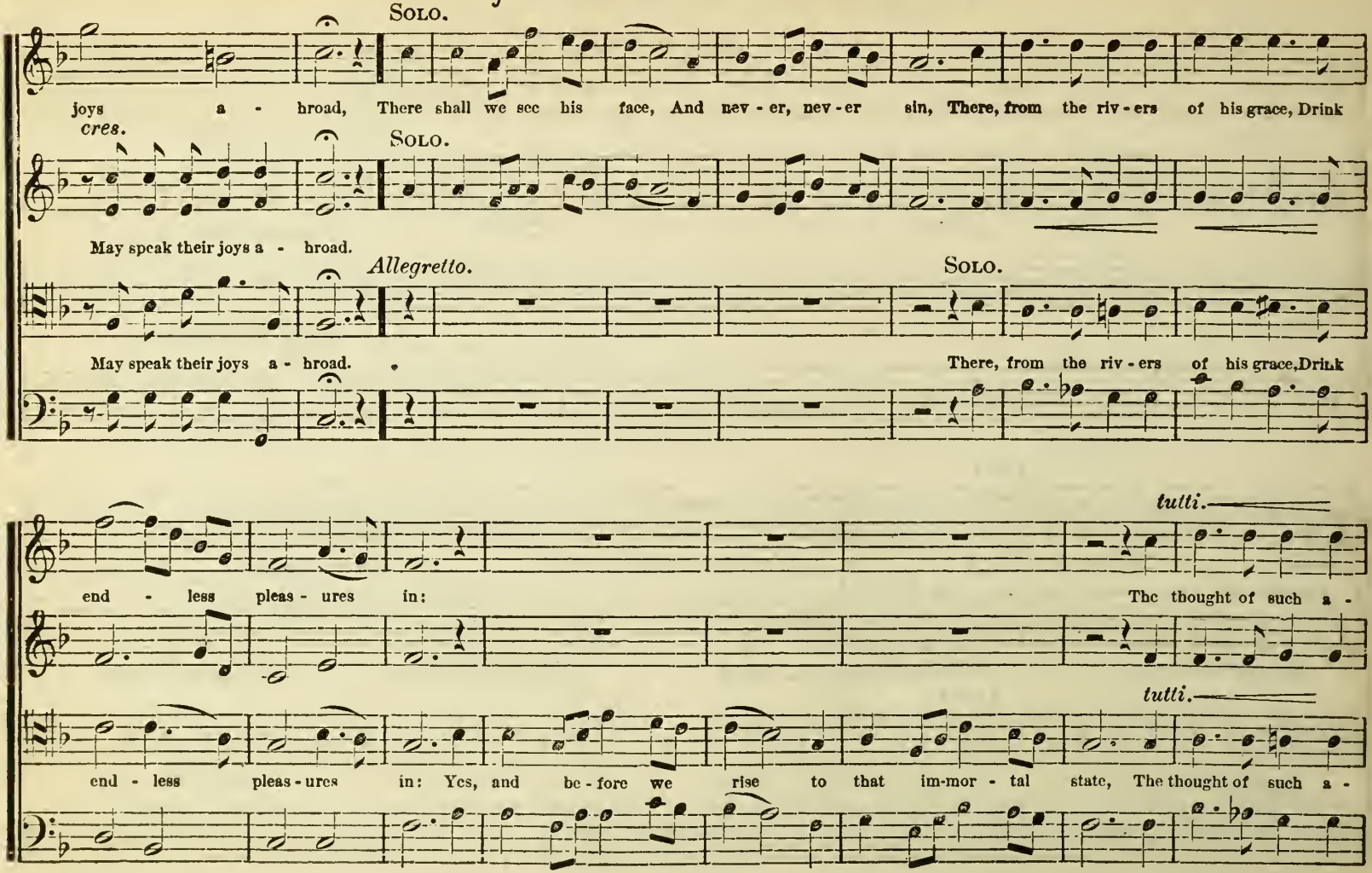
HYMN ANTHEM. "Come, ye that love the Lord."

Arranged from LAMBILOTTE.

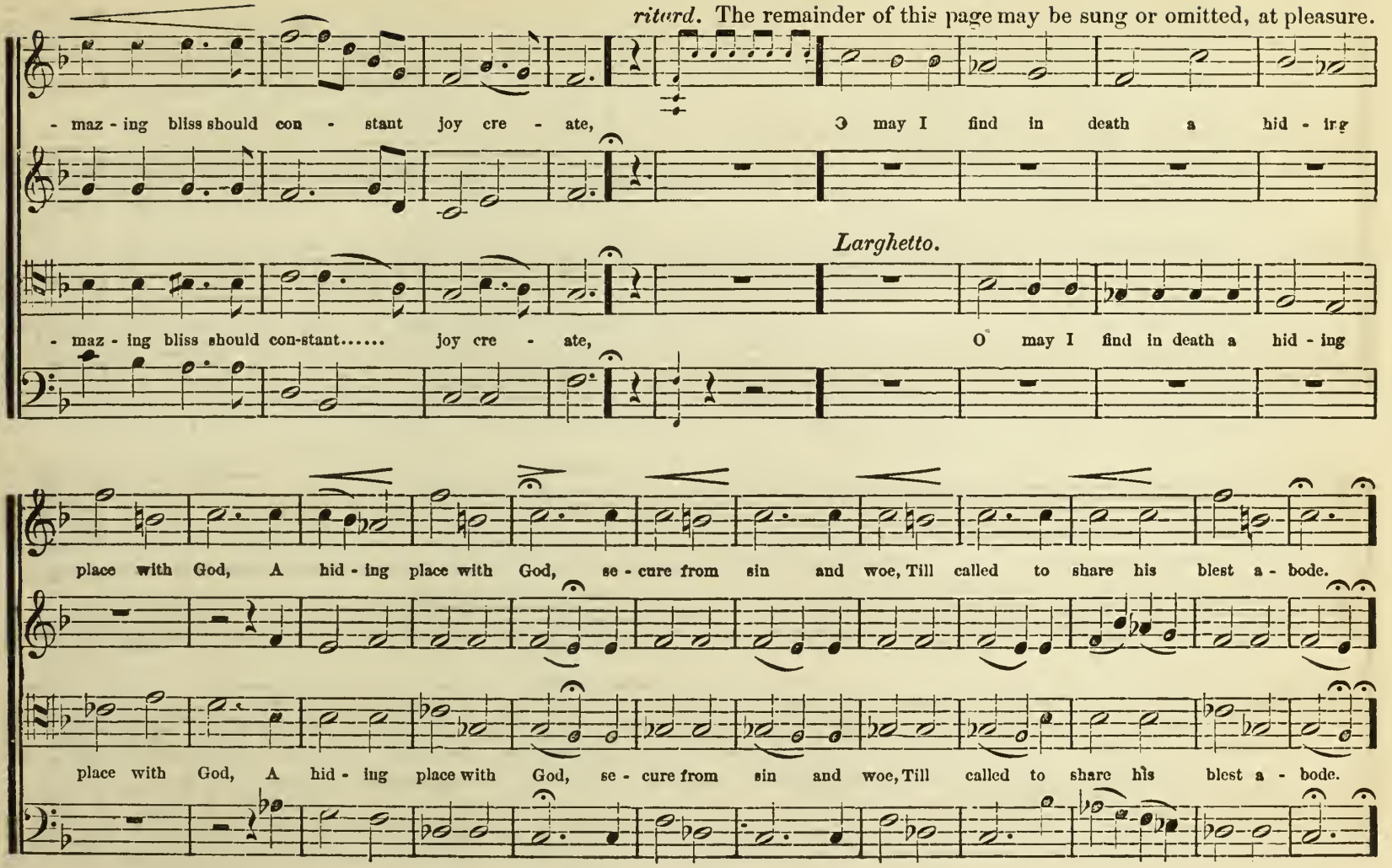
Andantino cantabile.


Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, And thus surround the throne, Join
Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, And thus surround the throne, Join
m
in a song with sweet accord, And thus surround the throne, Join in a song with sweet accord, And thus surround the
in a song with sweet accord, And thus surround the throne, Join in a song with sweet accord, And thus surround the

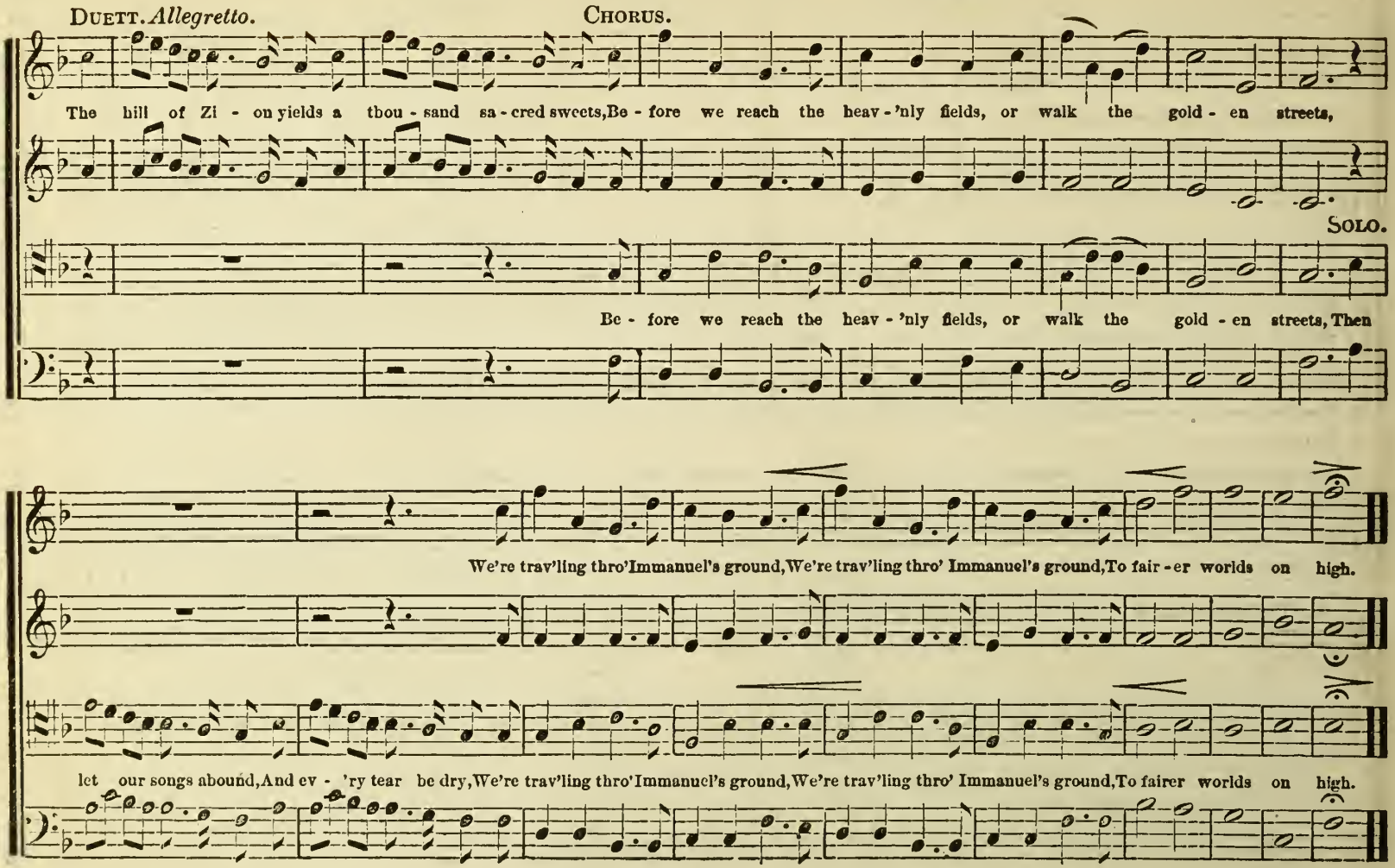
Solo.
pp
throne; But children of the heavenly King, May speak their joys, their joys abroad, May speak their joys, May speak their
Solo.
1st. 2nd. Trebles.
May speak their joys,
throne;
May speak their joys,
Bass.
f cres.
p
joys, May speak their joys a - broad, May speak their joys, May speak their joys, May speak their
May speak their joys, May speak their joys a - broad, May speak their joys, May speak their joys,
f cres.
p
May speak their joys, May speak their joys a - broad, May speak their joys, May speak their joys,


Solo.
joys a - broad, There shall we see his face, And nev - er, nev - er sin, There, from the riv - ers of his grace, Drink
cres.
Solo.
May speak their joys a - broad.
Allegretto.
Solo.
May speak their joys a - broad.
There, from the riv - ers of his grace, Drink
tutti.
end - less pleas - ures in:
The thought of such a -
tutti.
end - less pleas - ures in: Yes, and be - fore we rise to that im-mor - tal state, The thought of such a -

ritard. The remainder of this page may be sung or omitted, at pleasure.


- maz - ing bliss should con - stant joy cre - ate, O may I find in death a hid - ing
Larghetto.
- maz - ing bliss should con-stant..... joy cre - ate, O may I find in death a hid - ing
place with God, A hid - ing place with God, se - cure from sin and woe, Till called to share his blest a - bode.
place with God, A hid - ing place with God, se - cure from sin and woe, Till called to share his blest a - bode.

"Come, ye that love the Lord." Concluded.


DUETT. *Allegretto.*
CHORUS.
The hill of Zi - on yields a thou - sand sa - cred sweets, Be - fore we reach the heav - 'nly fields, or walk the gold - en streets,
SOLO.
Be - fore we reach the heav - 'nly fields, or walk the gold - en streets, Then
We're trav'ling thro' Immanuel's ground, We're trav'ling thro' Immanuel's ground, To fair - er worlds on high.
let our songs abound, And ev - 'ry tear be dry, We're trav'ling thro' Immanuel's ground, We're trav'ling thro' Immanuel's ground, To fairer worlds on high.

CHANT. "Our Days on Earth."

1. Our days on earth are as a shadow, and there is none a - biding:
2. Man's days are as grass, as a flower of the field so he flourisheth
3. Watch, for ye know not what hour your Lord doth come.
4. It is the Lord, let him do what seemeth him good:

We are but of yesterday, there is but a step between us and death.
He appeareth for a little time and then van - ish - eth a - way.
Be ye also ready, for in such an hour as ye think not the Son of man..... cometh.
The Lord gave and the Lord hath blessed be the name of the Lord. A - men.

HYMN CHANT. "All is light."

D. F. Hodges. By per.

1. What tho' storm-clouds gather round me, Hov'ring darkly o'er my way?
2. What tho' mortal powers may falter? Earthly plans and pros - pects fail?
3. What though all my future pathway Be from mortal sight con - cealed?
4. E'en tho' death's deep vale before me Seem o'erspread with thick - est gloom,

While I see the cross of Calvary beam - ing with celestial ray, All is light, all is light!
With a heaven-born hope which entereth E'en to that within the veil, All is light, all is light!
With the love of Jesus glowing, As it lies to faith revealed, All is light, all is light!
While I see a heavenly radiance Bursting from beyond the tomb, All is light, all is light!

H. W. Longfellow.

CHANT. "The Reapers and the Flowers."

W. O. P.

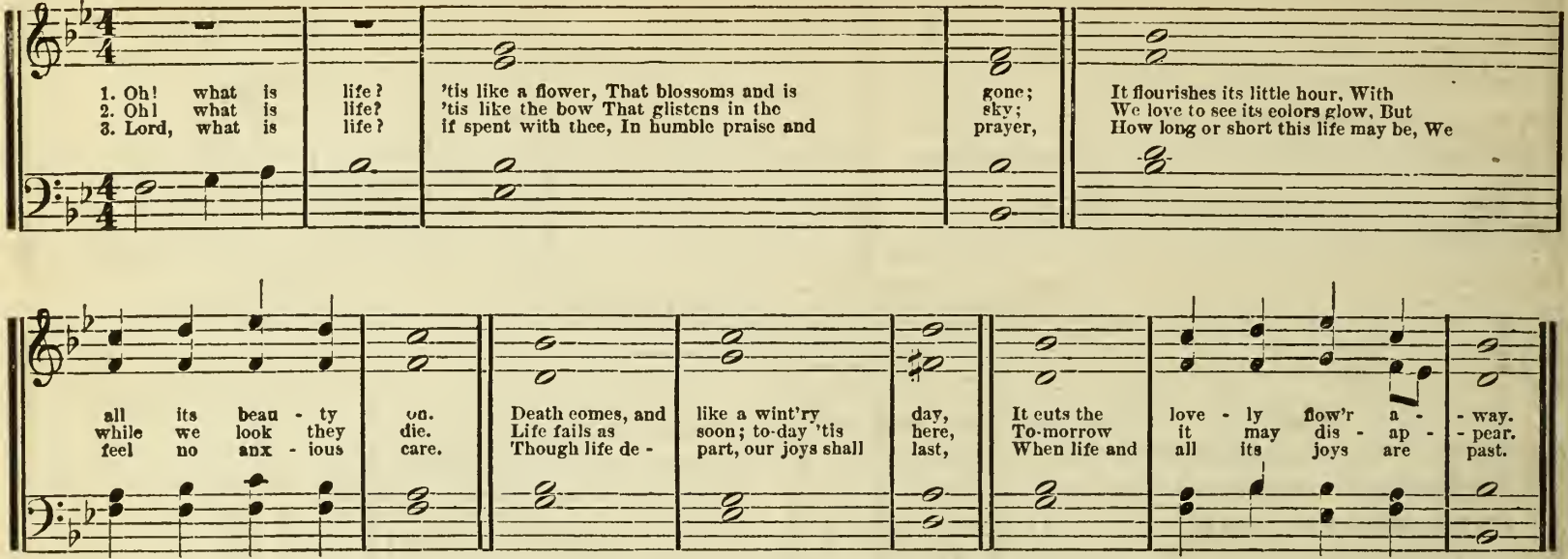
1. There is a reaper, whose name is Death, And with his sick - le keen,
2. "Shall I have nought that is fair," said he, have nought but the beard - ed grain?
3. He gazed at the flowers with tearful eyes, He kissed their droop - ing leaves,
4. "They shall all bloom in fields of light, Transplanted by my care;
5. And the mother gave, in tears and pain, The flowers she most did love;
6. Oh, not in cruelty, not in wrath, The reaper came that day;

He reaps the bearded grain at a breath, And the flow'rs that grow be - tween,
Tho' the breath of these flow'rs is sweet to me, I will gave them back a - gain."
It was for the Lord of Paradise, He bound them in his sheaves.
And saints, upon their garments white, These sa - cred blossoms wear."
She knew she would find them all again, In the fields of light a - bove.
'Twas an Angel visited the green earth, And took the flow'rs a - way.

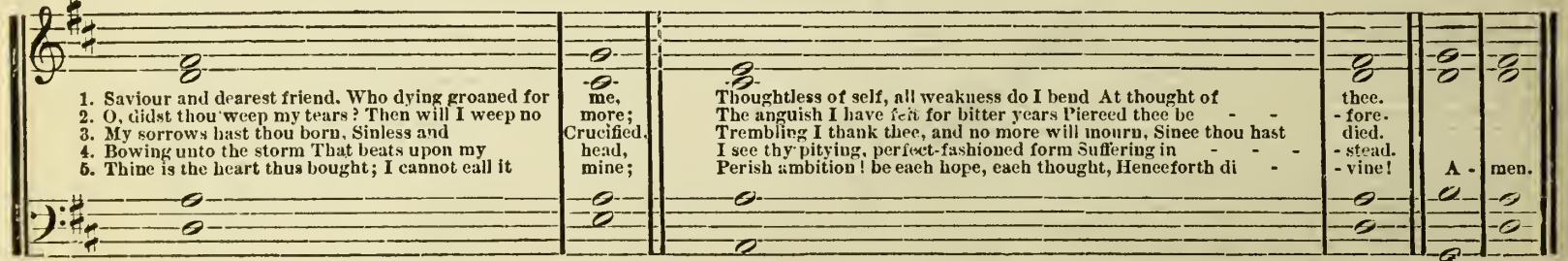
HYMN CHANT. "Oh what is life?"

J. A. GOULD.

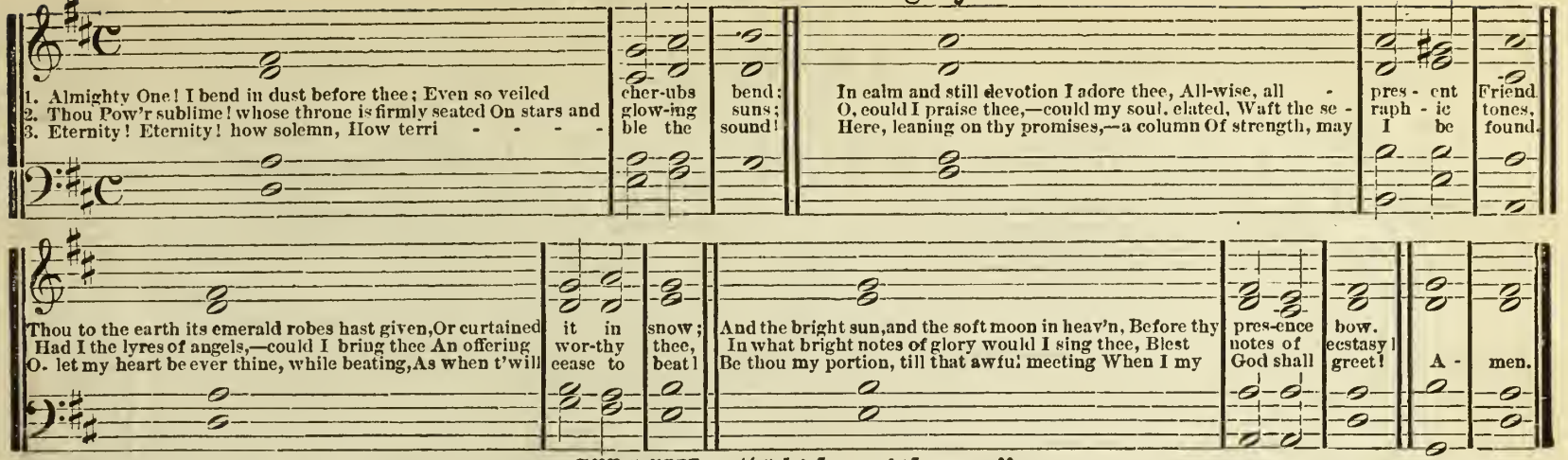
Tutti.


1. Oh! what is life? 'tis like a flower, That blossoms and is gone; It flourishes its little hour, With all its beau - ty on. Death comes, and like a wint'ry day, It cuts the love - ly flow'r a - - way.
2. Oh! what is life? 'tis like the bow That glistens in the sky; We love to see its colors glow, But while we look they die. Life fails as soon; to-day 'tis here, To-morrow it may dis - ap - - pear.
3. Lord, what is life? if spent with thee, In humble praise and prayer, How long or short this life may be, We feel no anx - ious care. Though life de - part, our joys shall last, When life and all its joys are past.

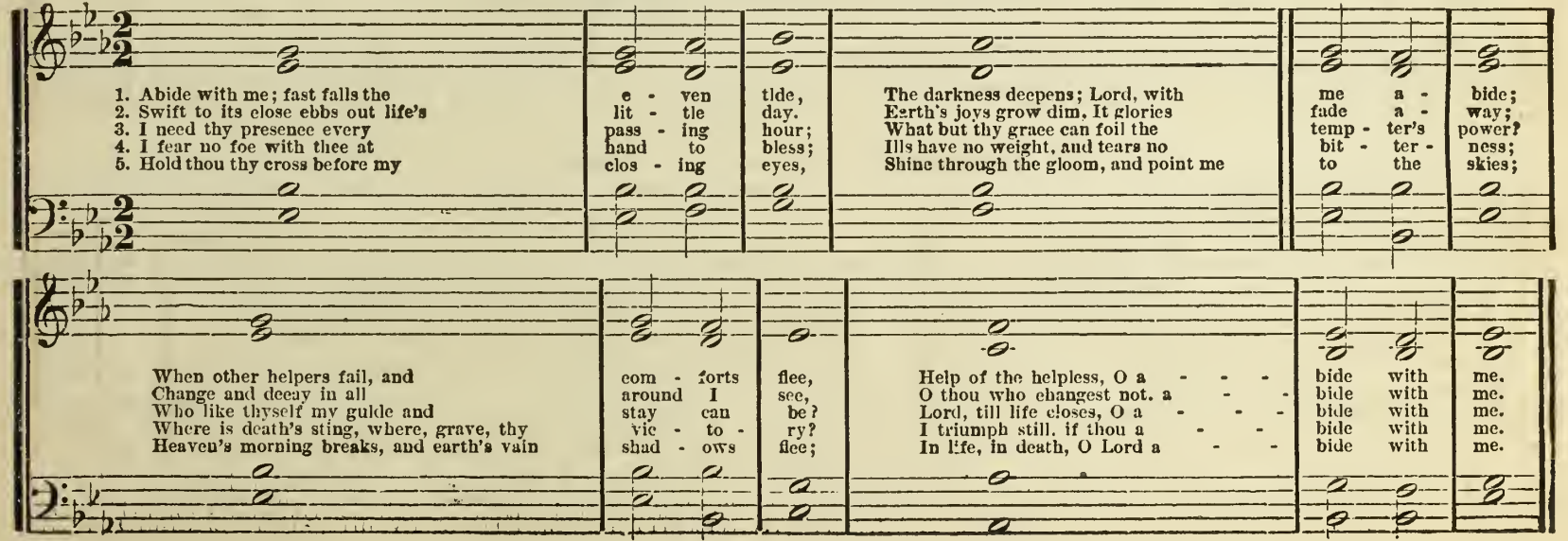
HYMN CHANT. "Saviour and dearest friend."


1. Saviour and dearest friend, Who dying groaned for me, Thoughtless of self, all weakness do I bend At thought of thee.
2. O, didst thou weep my tears? Then will I weep no more; The anguish I have felt for bitter years Pierced thee be - - - fore.
3. My sorrows hast thou born, Sinless and Crucified, Trembling I thank thee, and no more will mourn, Since thou hast died.
4. Bowing unto the storm That beats upon my head, I see thy pitying, perfect-fashioned form Suffering in - - - - stead.
5. Thine is the heart thus bought; I cannot call it mine; Perish ambition! be each hope, each thought, Henceforth di - - vine! A - men.

HYMN CHANT. "Almighty One."


1. Almighty One! I bend in dust before thee; Even so veiled cher-ubs bend: In calm and still devotion I adore thee, All-wise, all - pres - ent Friend
2. Thou Pow'r sublime! whose throne is firmly seated On stars and glow-ing suns; O, could I praise thee,—could my soul, elated, Waft the se - raph - ic tones,
3. Eternity! Eternity! how solemn, How terri - - - - ble the sound! Here, leaning on thy promises,—a column Of strength, may I be found.
Thou to the earth its emerald robes hast given,Or curtained it in snow; And the bright sun,and the soft moon in heav'n, Before thy pres-ence bow.
Had I the lyres of angels,—could I bring thee An offering wor-thy thee, In what bright notes of glory would I sing thee, Blest notes of ecstasy!
O. let my heart be ever thine, while beating,As when t'will cease to beat! Be thou my portion, till that awful meeting When I my God shall greet! A - men.

CHANT. "Abide with me."


1. Abide with me; fast falls the e - ven tide, The darkness deepens; Lord, with me a - bide;
2. Swift to its close ebbs out life's lit - tle day. Earth's joys grow dim, It glories fade a - way;
3. I need thy presence every pass - ing hour; What but thy grace can foil the temp - ter's power?
4. I fear no foe with thee at hand to bless; Ills have no weight, and tears no bit - ter - ness;
5. Hold thou thy cross before my clos - ing eyes, Shine through the gloom, and point me to the skies;
When other helpers fail, and com - forts flee, Help of the helpless, O a - - - bide with me.
Change and decay in all around I see, O thou who changest not, a - - - bide with me.
Who like thyself my guide and stay can be? Lord, till life closes, O a - - - bide with me.
Where is death's sting, where, grave, thy vic - to - ry? I triumph still, if thou a - - bide with me.
Heaven's morning breaks, and earth's vain shad - ows flee; In life, in death, O Lord a - - bide with me.

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